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# LDLIFE TECHNIQUE

Saturday 10 April 2010

# amateur www.amateurphotographer.co.uk

**HIGH-PERFORMANCE DSLRS CAN 12MP BEAT 18MP?** 



# SHOOT BEAUTIFUL



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## Amateur Photographer For everyone who loves photography

IF I HADN'T said exactly the same thing when I was a child, it would annoy me a great deal when my own children declare that they are 'starving'. They are not starving, of course, and are actually lucky enough to have no real concept of what it means to be without. They, as most children do, freely confuse the meanings of 'want' and 'need'.

I suppose we are all capable of elevating a desire to the status of an essential requirement, whether it's a new car, a shirt or a life-changing lens. We are lucky in the UK that, broadly speaking, we can have what we need and much of what we want, but no amount of wanting can turn a longing in to a life-sustaining requirement.

The number of pixels needed to create an acceptable level of quality in our images can be examined in the same way. As amateurs we don't actually need to take pictures. but the difference between 'want' and 'need' still exists. We lived on six million pixels not that long ago, and now Nikon suggests that we don't need more than 12MP in an enthusiast SLR. Canon, it seems, disagrees and offers us 18MP in the 'entry-class' EOS 550D. Damien Demolder Do we just want to need this many pixels?

Editor

## THE AP READERS' POLL

Do you feel reassured by David Hanson's statement on photographers' rights?



#### YOU ANSWERED

A I don't know	16%	
B No, nothing will change	80%	
C Yes, it will work	4%	

#### THIS WEEK WE ASK ...

Would you be happy with 12 million pixels in your DSLR?

VOTE ONLINE www.amateurphotographer.co.uk

# **NEWS, VIEWS & REVIEWS**

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Margaret Bourke-White was a brave, determined and accomplished pioneer of photography with a strong social conscience. David Clark looks at her life and career

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU AP Editorial Telephone: 0203 148 4138 Fax 0203 148 8130 Email amateurphotographer@ipcmedia.com AP Advertising Telephone: 0203 148 2517 Email lee morris@ipcmedia.com AP Subscriptions Telephone: 0845 676 7778 Email ipcsubs@gss-uk.com AP test reports Telephone: 01707 273 773 www.testreports.co.uk/photography/ap

# SIGMA



# OUR WORLD

**Tom Servais:** Born in Miami in 1953, Servais moved to California at the age of 20 to 'find himself' and pursue surfing. After taking several photography classes, he began his career as a photographer with Surfer magazine. Fueled by the joy of turning his passion into a career, he travels the world in pursuit of an endless summer.

Photo data: SIGMA 18-250mm F3.5-6.3 DC OS HSM, 1/1,000-second exposure at f/6.3.

# TOM SERVAIS SHOOTS THE WORLD WITH A SIGMA LENS.



Photography

EDITOR'S CHOICE

#### A man hits the waves in the gentle rays of a setting California sun.

This idyllic moment was captured by a high magnification, compact Sigma zoom lens. Designed for digital SLR cameras and equipped with Sigma's original Optical Stabiliser function, this hyper-zoom lens uses Special Low Dispersion (SLD) glass elements and aspherical lens elements to produce excellent image quality throughout the entire zoom range. The Super multi-layer coating helps reduce flare and ghosting and the Hyper Sonic Motor (HSM) ensures a quiet and high-speed AF.

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# Garl Zeiss lenses helped write photographic history. They have truly stood the test of time.

News | Analysis | Comment | PhotoDiary 10/4/10

Zeiss marks 120th birthday, page 7

Photographer to make election history • Terror law concerns

# OFFICIAL ELECTION PHOTOGRAPHER **VOICES TERROR STOP FEARS**

amateurphotographer.co.ul

**PHOTOGRAPHER** Simon

Roberts, who was recently chosen as the nation's official Election Artist, has expressed concern that he may become an innocent victim of UK anti-terror laws.

The House of Commons announced that Simon will document campaign activity in the run-up to the 2010 general election.

Using a handmade Ebony 45s (4x5in) camera, the photographer is set to explore the relationship between politicians and the voting public.

This is the first time photography has been chosen as the medium for such a project.

His subjects are expected to include battle-buses, village greens, polling stations and shopping centres.

However, in recent years many amateur and professional photographers have complained about being unfairly stopped by police while taking photographs in public places.

In some instances street

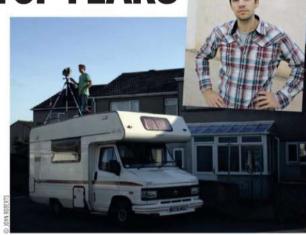
photographers are suspected of carrying out 'hostile reconnaissance' as part of a terrorist operation.

An escalation of such reports led to a nationwide campaign to protect photographers' rights and a protest in Trafalgar Square.

Last month, AP met counterterrorism minister David Hanson to discuss the ongoing controversy (see News 27 March).

Asked whether he is worried that his presence may trigger unwarranted attention from the authorities, Simon told us: 'Yes, and I'm sure that might become one of the themes of the work.'

He added: 'And if my parliamentary card and letter from [Works of Art Committee Chairman] Hugo Swire MP which confirms who I am and what I am doing doesn't work. I'll call you from jail.'



Simon (pictured) said he was surprised to be offered the role. He told AP: 'It's going to be a fascinating election to

be involved in. It feels like there will be a real sea change. Will the public show any interest or will they be disillusioned by

the expenses scandal and so on?' The project is

also set to involve the general public. People will be asked to submit photographs relating to political activity in their local area leading up to, and during, the election

These photos will go on show in an online gallery and may be displayed alongside Simon's own pictures in the final artwork to be exhibited in the House of Commons this summer.

For full details visit www. theelectionproject.co.uk.

- seminar hosted by photographer Damien Lovegrove will take place in London on 4 May. Entitled 'My Photography Unravelled in 120 portraits', the two-hour event will see Damien share techniques on shooting, lighting and composition. Tickets for the seminar, at the Hilton, Paddington, cost £25. Visit www. warehouseexpress. com.
- Film-based disposable cameras have been dropped from the official 'shopping basket' used by the Government to calculate inflation. The Office for National Statistics attributed the move to the growth in popularity of digital compact cameras and 'mobile phone photography'. A fall in expenditure on disposable cameras means they are no longer deemed worthy of representing consumer spending patterns.



Artist bags £90,000 prize

# FRENCH HASSELBLAD NNER CASHES IN

FRENCH artist Sophie Calle has pocketed the equivalent of around £90,000 as winner of the 2010 Hasselblad Foundation International Award in Photography.

Awarding the prize, the Foundation said that Calle's work questions and challenges the 'relationship between text and photography, private and public personae, truth and fiction in a groundbreaking, utterly original way'.

The Foundation's citation added that Calle's understanding of photography has 'inspired younger generations of artists'.



Do you have a story?

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

# **APNews**

A week of photographic opportunity

### Wednesday 7 April

**EXHIBITION** Intimations by David Ward and Anna Booth, until 11 April at galleryldoxo, London SE1 9PH. Visit www. annaphotobooth.com. DON'T MISS Gadget Show Live. Tickets available for 'preview afternoon' (1pm-5.30pm) at time of writing. Show continues until 11 April at Birmingham NEC. Tel: 0207 288 6735. Visit www.gadgetshowlive. net. **EXHIBITION** Photo Mirage by The Mirage Group of Photographers, until 9 May at the Stables Gallery, Bexley DA5 1PQ. Visit www.themiragegroup.co.uk.



### Thursday 8 April

**EXHIBITION** Spirit of the Wild by Steve Bloom, until 16 May in St Andrew's Square, Edinburgh. Visit www.spiritofthewild.org. **EXHIBITION** Masterpieces - includes work by Terence Donovan, Patrick Lichfield and Norman Parkinson, until 10 April at The Little Black Gallery, London SW10 OAJ. Tel: 0207 349 9332.

### Friday 9 April

**EXHIBITION** Deutsche Börse Photography Prize 2010, until 17 April at The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk. DON'T MISS Wildlife Walks at Basildon Park, Lower Basildon, Reading, Berks RG8 9NR. Tel: 0118 984 3040. Visit www.nationaltrust.org.uk.

### Saturday 10 April

EXHIBITION Stolen by Kingston University students, until 1 May at Arden and Anstruther, Petworth, West Sussex GU28 OAG. Tel: 01798 344 411. Visit www.ardenandanstruther.com. DON'T MISS The Grand National, Aintree Racecourse, Liverpool. Visit www.aintree.co.uk.





### Sunday 11 April

**EXHIBITION** Veolia Environnement Wildlife Photographer of the Year exhibition ends today at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk/wildphoto.

### Monday 12 April

**EXHIBITION** Sight, Unseen (explores how shadow and darkness function in photography), until 21 May at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org. **EXHIBITION** Coastal Evolution by Luke Ellison, opens today until 2 May at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

### Tuesday 13 April LATEST AP ON SALE

DON'T MISS Donovan Wylie in conversation with Russell Roberts, Reader in Photography, University of Wales, Newport. At The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk. Entry £5 (concessions: £3.50). **EXHIBITION** Shaped by War: Photographs by Don McCullin, until 13 June at Imperial War Museum North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.

'May' release for Sigma's fourth DSLR

# **SD15 FINALLY GRANTED** LAUNCH DATE

SIGMA'S long-awaited SD15 DSLR is expected to go on sale in May after several false starts.

The company first announced the SD15 at the Photo Marketing Association trade show in 2008

However, its launch was held back until last summer following a modification to the imaging processor.

The SD15 will house the same 14-million-pixel Foveon X3 imaging sensor employed in Sigma's current SD14 DSLR.

Features on this, Sigma's fourth DSLR, will include a 3in LCD screen (460,000-dot resolution) and a Three-layer Responsive Ultimate Engine (True) II image-processing engine. The latter is designed to boost processing speed and image quality.

Sigma claims that the SD15 will be able to shoot a series of 21 raw-format frames at a rate of three frames per second.

The SD15 kit will include Sigma Photo Pro 4.0 raw-file conversion software.

Equipped with a 77-segment metering sensor, a five-point AF system and a builtin flash, the SD15 will be compatible with

SD and SDHC memory cards.

SIGMA

Equivalent ISO sensitivity ranges from 100-1600, but this can be expanded to ISO 50-3200. A five-frame exposurebracketing mode is included.

A UK price for the SD15 has yet to be announced.

Sigma's first DSLR was the SD9, launched in October 2002.

Sigma's DP series of 'high-end' compacts share the same Foveon X3 imaging sensor

# Portable, battery-powered projector debuts 'POCKET PROJECTOR' GOES ON SALE

A NEW battery-powered portable projector capable of displaying JPEGformat images has gone on sale in the UK.

First announced earlier this year, the MPro 150 Pocket Projector boasts 1GB of internal memory and comes with a 2GB Micro SD card.

The MPro 150 displays VGA-quality images and has a two-hour battery life, according to its manufacturer, 3M.

Carrying a £349.99 price tag, the device measures 130x60x24mm and weighs 160g.

For full details visit www.mobile-u.co.uk.



# SNAP

Prince William's girlfriend Kate Middleton is reported to have been banned from pursuing a career as a photographer. Royal officials have allegedly persuaded Prince William that it would be 'inappropriate' for a future member of the Royal Family. Photography careers are nothing new to the royal family, however. Both Lord Snowdon and the late Lord Lichfield carved out, and maintained, hugely successful careers as photographers.

A firmware update for Leica's M9 digital rangefinder camera aims to improve certain areas of the camera's performance. Leica claims that firmware update 1.116 is designed to boost the image quality of 'thumbnail' pictures, for example, and correct magenta colour shift when used with the following wideangle Asph lenses: 18mm f/3.8; 21mm f/2.8; 24mm f/3.8; 28mm f/2; and 28mm f/2.8. For full details of the improvements and to download, visit www. leica-camera.com.



a story? Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130

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Tributes to man who shot historic images

# **NASA PHOTO ACE** TAKES FINAL BOW

NASA has paid tribute to its first senior photographer, Bill Taub, who has died aged 86.

Bill, who retired in 1975, is credited as having recorded every significant event in NASA's history following its formation in 1958 when he was granted exclusive access to the lives of the agency's first seven astronauts.

In 1969, Bill was assigned to capture moments both before and after the Apollo 11 mission to the moon.

He captured behind-the-scenes shots such as engineering meetings conducted behind closed doors - as well as more well-known publicity material.

When the astronauts returned to earth as heroes. Bill followed them as they embarked on a world tour that saw them visit 27 cities in 24 countries in 45 days.

Alan Shepherd, who became the first American in space in 1961, said in a NASA video: 'We were really pioneering in so many ways, even the training exercises; there was tension and I think Bill captured that... he was a member of the family for over 30 years."

Paying tribute to Bill, the agency said: 'As NASA's first senior photographer, Bill Taub covered every major agency even from the beginning of the Mercury project through to the end of Apollo.

In a 2006 interview, Bill said: 'I had the privilege to be there to record it. I made sure I recorded it to the best of my ability because I have a sense of history.

In the 1940s and '50s, Bill worked as a wind-tunnel photographer where he used his large-format, 8x10in camera to document aeronautical research.

### **Copyright fears**

## **LORDS AGREE DIGITAL ECONOMY BILL**

A GOVERNMENT

bill some fear will adversely affect Committed to defending photography copyright Committed to defending your photographic rights!



has been accepted by the House of Lords and passes to the House of Commons for further consideration.

Professionals are concerned that the Digital Economy Bill will give members of the public the right to use images for free and without permission.

The controversy centres on 'orphan works', a term that refers to copyrighted materials the owner of which cannot be identified or traced. Professionals fear that the Digital Economy Bill would make it much simpler for images to be used legally without the consent of the copyright owner.

Linda Royles, a consultant to the British Association of Picture Libraries and Agencies (BAPLA), fears the bill will allow people to blog or publish digital photos without the copyright holder's permission.

Among those lobbying against it is Copyright Action, whose website warns: 'The endgame is now in sight... It introduces orphan works usage rights, which -unless amended... will allow the commercial use of any photograph whose author cannot be identified through a suitably negligent search. That is potentially about 90% of photos on the internet.'

The Association of Photographers told AP: 'We feel everyone should be aware that should the bill pass in its current form, any creative work, including photography, is potentially open to political, social, religious or commercial gain by anyone, if the creator of that work cannot be easily identified and traced?

However, the Intellectual Property Office (IPO) argues that the bill contains provisions for the creation of 'regulated schemes for licensed use of orphan works'.

Matt Cope from the Copyright and IP Enforcement Directorate told us that a photographic work would only become 'orphan' once a 'diligent search' for the copyright holder has been carried out.

Cope said that the bill's framework will be fleshed out following public consultation planned for the second half of 2010.

'The main thing to realise is that the mere absence of metadata attached to digital images online... does not make them "orphan",' claimed Cope.

'Authorisations to run orphan works schemes will also be granted on a sector-bysector basis, and if a particular area (such as photography) is problematic - for example, because there are no practical search tools that may be used, or because licensing of orphan works would unfairly damage the market for conventional licences - the Government will have the flexibility to not authorise any scheme in that area.

# German lens maker marks anniversary

# ZEISS CELEBRATES 120 YEARS OF HISTORY

THE FAMED German lens maker Carl Zeiss is celebrating its 120th year.

'Carl Zeiss lenses helped write photographic history. They have truly stood the test of time,' said Winfried Scherle, head of the firm's Camera Lens Division.

The first Zeiss lenses hit the market in March 1890.

In 1896, Zeiss first showcased its Planar lens, an optic still used, for example, for capturing images in space.

The firm added: 'The shots of the 1969 moon landing were taken with Carl Zeiss lenses, as were numerous Oscar-nominated films...'

However, the Zeiss name stretches back to 1846 when a workshop for 'precision mechanics and optics' was set up in Jena, Germany. Initially it made, almost exclusively, microscopes.



The mathematician and physicist Ernst Abbe later expanded the product portfolio by developing camera lenses and binoculars.

'In the 1880s, Otto Schott had begun producing new types of glass with much-improved optical qualities. This innovation opened up new possibilities

for Carl Zeiss (pictured) and it started to develop lens types with hitherto unheard-of light-gathering power.'

In 1902, Zeiss filed a patent for its legendary Tessar lens, characterised by its relatively high speed.

Over the past 15 years, Zeiss lenses have entered the mass market and are today used in Nokia mobile phones and Sony cameras, for example.

Zeiss says it plans to stage a series of events at its dealers to mark the anniversary.

# **APNews**



# **CLUBNEWS**

Club news from around the country

#### BOOKHAM CAMERA CLUB

AP Editor Damien Demolder will be the club's guest speaker on 6 May. Nonmembers wanting a ticket should contact the club in advance. Meetings take place at Bookham United Reformed Church, Eastwick Road, Great Bookham, Surrey KT23 4BE. For details call Keith Hughes on 01372 457 772 or visit www. bookhamcc.org.uk.

#### KINGSTON CAMERA CLUB

The club holds its annual exhibition from 24 April-8 May at The Art Gallery. Kingston Museum, Wheatfield Way, Kingston-on-Thames, Surrey. The work will include landscapes, natural history, and 'colour fantasy'. Visit www. kingstoncameraclub.co.uk.

- Adobe has launched an update to its Photoshop Lightroom 3 beta software. The update, which is free to download, adds tethered shooting support for certain Nikon and Canon cameras. It also includes the ability to import and manage DSLR video files for a streamlined workflow, savs Adobe. For details visit http://labs.adobe. com/technologies/ lightroom3.
- Canon customers can claim up to £30 cashback on an EOS 450D DSLR until 30 April 2010. For details visit www.canon.co. uk/eoscashback and canon.ie/eoscashback.



Do you have a story?

Contact Chris Cheesman Tel 0203 148 4129 Fax 0203 148 8130 amateur photographer @ipcmedia.com



French photographer takes title

# **UK PIPPED AT POST IN £30K PRIZE**

A FRENCH photographer has won the 2010 Deutsche Börse Photography Prize, scooping the £30,000 jackpot.

Sophie Ristelhueber beat UK photographers Anna Fox and Donovan Wylie, who were both shortlisted, to this year's title.

Also making the final four in this contemporary photography contest was Zoe Leonard from the United States.

Ristelhueber's images explore the impact of human conflict on architecture and landscape. They were captured in places such as Bosnia, Iraq and Lebanon.

Brett Rogers, director of The Photographers' Gallery, which hosts the competition, said: 'Sophie Ristelhueber's fragmented images explore the terrain of the real and imagined, addressing urgent issues of trauma, loss, memory and conflict.

'Devoid of drama, her surgically precise images, radically installed, push the boundaries of the photographic medium.'

The competition aimed to reward a photographer who has made 'the most significant contribution, in exhibition or publication format, to the medium of photography in Europe between 1 October 2008 and 30 September 2009'.

The best images from the contest are on show until 17 April at The Photographers' Gallery, London W1F 7LW.

Attendance up 9%

# **FOCUS SHOW SETS NEW RECORD**

THIS year's Focus on Imaging show at the NEC broke all previous attendance records, say organisers. Official visitor numbers were recorded as 37,352, a 3,000 increase on last year and a rise of around 9%.

'Everyone is over the moon with the result,' said an insider for the show, which took place in Birmingham in March. It shows not only how important Focus is to the industry, but also how positively the industry views the future, short and long term.'

Mary Walker, who organises the annual event, said: 'The number of visitors to any event is a key measure of its success, but it's not the only one. We also want the



visitors to experience a fantastic show'.

Jason Mitchell from Cameraworld said the event proved to be the retailer's best Focus show yet. Also reporting a surge in visitors to its stand was software supplier MediaLogix, which had bought its stand space for £750 on eBay.

Juliet Jones, MD of the Society of Wedding and Portrait Photographers, said: 'It was a full-on, flat-out, bumper show for us with hundreds of new and aspirational photographers signing up for membership.'



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# APReview

The latest photography books, exhibitions and websites. By Jeff Meyer

#### William Klein: Rome

By William Klein

Thames & Hudson, hardback, Vol 1: 176 pages, Vol 2: 48 pages, £69.95, ISBN 978-0-500-543856

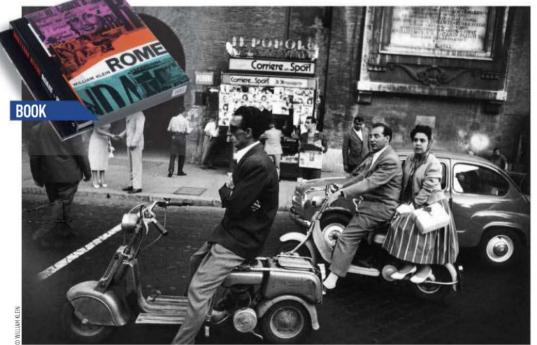
#### A PAINTER

filmmaker, graphic designer and photographer, William

Klein is perhaps the original jack of-all trades. In 1956, Klein arrived in Rome to assist famed Italian director Federico Fellini make his film Nights of Cabina. The filming was delayed, however, so Klein wandered around the city taking pictures of its many characters. This 50th anniversary edition of the original release of his images comprises two hardback volumes in a slipcase cover, featuring new text from Klein and a series of never-before-seen fashion images taken in Rome.

Klein's quirky street photography captures the essence of Roman life through stark contrast and tight frames. His compositions are busy and loaded with detail, but this works for him. Rarely can you look at a set of images from a specific location and, without seeing any popular landmarks, know exactly where they were taken. These pictures could only have been shot in Rome.





# In Passing: Bryn Campbell

Until 23 April. Hooper's Gallery, 15 Clerkenwell Close, London EC1R OAA. Open Tue, Wed, Fri 11am-4.30pm, Thu 11am-6.30pm Tel: 0207 490 3907. Website: www.hoopersgallery.co.uk. Admission free

**BRYN CAMPBELL'S** career spans six decades and several continents, with stops as picture editor at The Observer and stints at other national publications along the way.

This impressive retrospective features 100 images from Campbell's life and



By various photographers teNeues, hardback, 122 pages, £45, ISBN 978-3-8327-9363-0



**NOW IN its second** year, the Prix Pictet award aims to use photography to educate

people about issues related to climate change and sustainability. The theme for the year just ended was Earth and the ways in which mankind negatively affects the landscape. The shortlist of nominees was a virtual who's who of documentary and contemporary photography, featuring Christopher Anderson, Edward Burtynsky, Andreas Gursky, Ed Kashi, Edgar Martins, Chris Steele-Perkins and eventual winner Naday Kander.

All the finalists are compiled in this stunning collection. The styles of some of these photographers may not be for everyone, but you can't fail to be impressed by the attention to detail. Careful placement of subjects and camera angles, and a less-is-more approach, give each image a clear message. As good as these pictures are, however, £45 seems like a steep price to pay.

career. Included are his early black & white photojournalism images and his later personal projects documenting the relationship between people and landscapes, as well as his travel and street photography. Also included are images from his series on Vietnam, documenting how the once war-torn nation has moved on from its troubles.

'Photography began for me as a hobby, became my living and grew into a lifelong passion,' says Campbell. It's rare to see such depth and scope in an exhibition, and Campbell's portfolio shouldn't be missed. Look out for an interview with Bryn in an upcoming issue of AP.





#### www.old-picture.com



IF YOU like old pictures - and if our reader research means anything, then you

do - the Old Pictures website is the perfect place for you to while away your time. This extensive collection of historical photographs from 1850-1940 comprises images from all over the world, although much of its emphasis is on American history.

In addition to a Picture of the Day, you can easily scan the site's archives, which are broken down by decade. Other collections include the Defining Moments archive, with famous images such as Abraham Lincoln on the battlefield at Antietam and Dwight D Eisenhower giving orders at the D-Day invasion. A particularly interesting archive is the set of 19th century portraits from the Matthew Brady Studio.

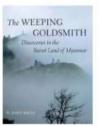
If you're interested in the origins of photography as well as stunning imagery, this is the next best thing after AP's *Icons* of Photography series.

# CONDENSED READING

A round-up of the latest photography books on the market









 DIGITAL PHOTOGRAPHY **BOOT CAMP** A step-by-step guide for professional wedding and portrait photographers, by Kevin Kubota, £22.99 There are so many books like this that make so many promises, but Boot Camp actually delivers the goods. However, a title change to something like 'advanced techniques for managing colour and correcting images' would be more apt. ● THE

**MOST AMAZING HAUNTED** & MYSTERIOUS PLACES IN **BRITAIN** Reader's Digest,

£19.99 Reader's Digest produced a wonderful annual series of location guides before it went into administration in February. This latest release features 600 spooky locations across England, Scotland and Wales, which also happen to be great places to take pictures. All the info you need on where and when to go is provided, as well as maps and pictures of the locations. • THE WEEPING **GOLDSMITH** Discoveries in

the Secret Land of Myanmar, by W John Kress, £32 In this book Kress takes us into the nation's teak forests, bamboo thickets and mangroves to show us its incredible diversity. The text is compelling, but sadly the pictures are fairly pedestrian. **HOWARD L BINGHAM'S BLACK** 

PANTHERS 1968 by Howard L Bingham, £29.95 Bingham spent 1968 following the militant civil rights group from protest to protest. Creative differences, however, kept *Life* from running the images at the time and Bingham's work remained unpublished - until now. The result is a stunning collection not only of this controversial organisation, but also of the rising counter culture at this critical juncture in American history.



# Letters

Share your views and opinions with fellow AP readers every week

# LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*

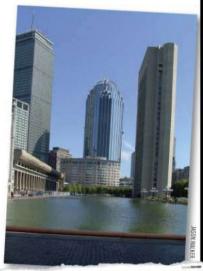


#### WHAT AN INSIGHT

I learn something from every issue of Amateur Photographer, but the issue of 20 March was particularly educational. Imagine if a magazine offered a prize where an internationally recognised photographer would take a shot at random from your photographs, go to exactly the same spot in similar conditions and show you how it could be done. What would that be worth? Well, that's what I got for the cover price of AP 20 March.

About five years ago I found myself in Boston, and came upon the same scene (ignoring the extra skyscraper) that Tom Mackie talked about in his Photo insight. The thought processes he described were similar to mine, and I was led to almost the exact same spot. I got a holiday snap that I was reasonably pleased with, but he came away with something really striking - and in comparing the two you can list off the mistakes I made. I was fairly new to photography then, and now I'll have a much better idea of what I would do. In return, if Tom Mackie ever needs someone to show him how to take a mundane shot of a breathtaking scene, I'd be happy to teach him all I know.

Jason Walker, Gwynedd





#### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

#### **Backchat**

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

#### **SMALL, SMALLER, GONE!**

Why are cameras getting smaller all the time? In AP 13 March, Olympus USA's Richard Pelkowski intimated that cameras are to become smaller, lighter and more modern. I can understand the modernity, but smaller and lighter – why?

How small are they to become before they're inoperable? Who is this miniaturisation aimed at? Children? My old Nikon F4s was a huge and heavy brute of a thing, but it handled effortlessly. If left on a table on a windy day, I had no worries, and I didn't need the end of a match to press the tiny buttons. In fact, there were no little buttons. It was great and I wish I'd kept it.

Perhaps they're small so we can carry more stuff in our bags when we go out taking photographs. However, if a person needs that much gear then he's either a professional (and therefore paid for the inconvenience) or an anorak obsessed by the thrill of having more shiny things than the anorak on the next hill. Come on Olympus, Canon, Nikon, Sony and the rest: get a grip — if you can!

Paul Greenwood, Cheshire

#### **UP IN SMOKE**

Thank you for the excellent *Get creative with exposure* supplement that came free with AP 13 March. After a long bleak winter I was in need of a little inspiration and this was just the ticket. This is my effort with the smoke – it's star trails next.

Paul Russell, Renfrew



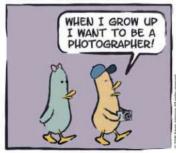
#### MAKING SENSE OF SENSORS

In the Sony Alpha 450 test in AP 20 March, the camera's sensor is described as 'first used on the Alpha 350, and has since been included in the Alpha 380 and Alpha 550 cameras'. This is incorrect, as all Alphas from the 200 to the 380 have used a CCD-based sensor, while the Alphas 450 to 550 all use a newer CMOS sensor. So, there is a significant difference between the Alpha 380 and Alpha 450 in terms of image quality, especially at higher ISO settings. Information showing the sensor technology used for each Alpha, along with other details such as ISO ranges, can be found at www. dyxum.com/gear/camera/index.asp.

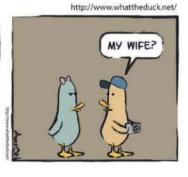
Kris Lord, Northumberland

Yes indeed, Kris, you are correct in that, although the resolution of the Alpha 450 is the same as the Alpha 350 and 380, the sensor has been changed from CCD-based to CMOS. This, of course, helps to reduce the level of noise at higher ISO

#### What The Duck







#### THIS ONE'S A KEEPER

Peter Sheldrake (*Letters*, AP 20 March) said that many people keep the first 'real' camera they bought 'just because it was the first one and they don't want to part with it'. He is spot on. I recently had a clear-out and sold some cameras and gear, but I just could not part with my first 'real' camera, a Werra 1 (see right). I bought it in 1964,



I think, so it's not far off being half a century old. I really wanted a Pentax, but the Werra was all I could afford.

It was a good choice, though. The Zeiss Tessar f/2.8 lens was a beauty, giving pin-sharp images, while the film was wound on by turning the big black ring around the lens. It was unusual, but effective. You needed an exposure meter, of course, and focusing was a hit-and-miss affair, as there was no integral focusing assistance. I became quite an expert at judging distances and working out depth of field from the inscriptions around the lens.

I learned so much about photography using that camera. Looking at it now, I am struck by how solid it was and still is, and I am tempted to put a film through it one of these days. Get rid of my old Werra? Never!

Terry Hamilton, Lancashire

A wonderful camera indeed, Terry, and one that would appreciate some exercise no doubt. You could walk mine at the same time – *Damien Demolder, Editor* 

sensitivities. Apologies to our readers for any confusion this may have caused – Richard Sibley, technical writer

#### **SNAKE IN THE GRASS**

In a nice coincidence, I picked up my copy of AP 20 March and read Paul Hobson's article on photographing adders right after telling someone the story of my adventure and snakebite in Himley Park in Dudley, West Midlands. What are the chances?

My American daughter-in-law had been in the UK for three months and had fallen in love with Himley Park. As I was building a photo book for her to take back home, I thought that a few shots of the park would be a nice addition.

So off I went, Nikon D90 in hand and wearing my trusty flip flops and shorts. To get the best shot of Himley Hall meant I would have to venture under some trees into knee-high grass, and so, as we photographers do, I ploughed in. I suddenly felt a sharp pain on the back of my ankle, but thinking I had caught it on some brambles I continued my quest. Shortly afterwards my foot started to swell and began to hurt like hell, but being a Sunday I thought I could wait until the following day to see the doctor. After hobbling to the docs he pronounced that I had been bitten by an adder. The swelling and pain took a week to subside, and three years on I still have the bite marks on my ankle. While Paul's piece gave all the warnings, what it missed is what to do when things go wrong.

John Hill, via email

I'll show you my shark bite one day – Damien Demolder, Editor

#### **AND THE WINNER IS...**

Thank you very much for the pink Canon PowerShot camera that I won at Focus. I'm really happy that I've won — I feel like I'm living in a dream. This is my first camera and I love taking pictures with it.

Grace Brockbank, Manchester

I can't think of a better home for it, Grace! Well done, and I look forward to seeing some of your photos – *Damien* Demolder, Editor



# C BACK CHAT

AP reader Chris Johnson on how the only real way to improve your photography is to actually take pictures

**A FEW** years ago I took up jogging. Having done no exercise for the best part of 20 years, I was very self-conscious about this so I got into the habit of driving to a car park, going for my run along footpaths, canal towpaths or around local parks, then driving home again so as to avoid being seen by friends and neighbours.

So what's this got to do with photography, you may ask? Well, because I was running in picturesque areas I was spotting a lot of locations for photography, some nice landscapes, seasonal shots and locations for other projects. As I was running before and after work it was often in the 'golden hour' when the light is at its best, and because there's little to do while running except to think (I could never manage to keep headphones in when I tried to listen to music), I spent my time on detailed planning of my shots: working out angles, framing, the best time of day at which to take it and so on, and then thinking about how I would use the resulting pictures.

So far, so good. I was multi-tasking – getting fitter while planning my photography at the same time. My increasing fitness levels and the desire to scout new locations was leading me to run further (or at least further afield), which opened up progressively more potential locations for me to explore. I could often be found poring over local maps looking at possible 'runs' that would take in potential photography sites.

Then something happened that made me re-think. One autumn morning I was running along a canal towpath; it was a cold morning, with just a hint of mist rising off the canal and lapping across the path. As I ran round a corner I stopped in my tracks at the beauty of the scene in front of me was an old stone-built bridge rising out of the mist and silhouetted against a clear blue sky. It would have worked in colour or black & white, and would have been the perfect shot for a calendar. It would have been the cover of my first book. Would have been. I didn't have my camera with me, and that scene never looked the same again. Even if I had gone home, got a camera and come straight back, the moment would have passed.

Which is really the point, isn't it? I'd been persuading myself that I was improving as a photographer while getting fit, planning all my shots and even seeing some unfold in front of me as I was running. However, I took very few of them, and in the end kept none, because photography is about capturing the moment, and that moment would never be the same again. I'd missed

my chance.
I now try to carry a camera at all times. After all, the phone camera in my hand is worth millions compared to the DSLR at home if it means I get 'that' shot. And the jogging? It took me a while and a couple of false starts, but I'm cured of that now, thanks.



# KOOD

### **PHOTOGRAPHIC** ACCESSORIES

25.5mr

27mm

28mm

30mm

34mm

37mm

30.5mm

35.5mm

37.5mm

40.5mm

43mm

46mm

49mm

Canon EOS - Canon FD Adapter Canon FD - Praktica M42 Adapter Canon AF - M42 Adapter Mino ta MD - M42 Adapter Minolta AF - M42 Nikon - M42 (Praktica/Pentax) Adapter Pentax K - M42 Adapter Yashica/Contax - M42 Adapter Leica M - L Screw 28-90 Leica M - L Screw 50-75

#### C Mounts

C Mount - M42 Screw C Mount - Canon AF C Mount - Canon FD C Mount - Pentax K C Mount - Nikon C Mount - Minolto MD C Mount - Olympus OM C Mount T2

Leica M - L Screw 35-135

#### **Body Caps**

Canon Body Cap Canon AF Body Cap Minolta Body Cap MD Minolta AF Body Cap Nikon Body Cap Olympus Body Cap Pentax K/M Body Cap Praktica M42 Body Cap Contax/Yashica Body Cap

#### Back Caps

Canon Back Cap Canon AF Back Cap Minolta Back Cap Minolta AF Back Cap Nikon Back Cap Olympus Back Cap Pentax K/M Back Cap Praktica M42 Back Cap Contax/Yashica Back Cap

#### Body Adapters Rubber Lens Hood Small Metal Hoods T2 Mounts

46mm Rubber Lens Hood 49mm Rubber Lens Hood 52mm Rubber Lens Hood 55mm Rubber Lens Hood 58mm Rubber Lens Hood 62mm Rubber Lens Hood 67mm Rubber Lens Hood 72mm Rubber Lens Hood 77mm Rubber Lens Hood

# Wide Angle Rubber Lens HOOD

W/A Rubber Lens Hood 49mm W/A Rubber Lens Hood, 52mm W/A Rubber Lens Hood 55mm W/A Rubber lens Hood 58mm W/A Rubber Lens Hood 62mm W/A Rubber Lens Hood 67mm



#### Reversing Rings

52mm Canon FD 55mm Canon FD 52mm Contax/vashica 55mm contax/Yashica 52mm Minolta 55mm Minolta 49mm Minolta Auto Focus 55mm Minolta Auto Focus 52mm - M42 55mm - M42 58mm - M42 52mm Nikon

49mm Olympus

52mm Olympus

49mm Pentax K

27mm 28<sub>mm</sub> 30mm 34mm 37mm 40.5mm 43mm 46mm



37mm Series 7 Ring 46mm Series 7 Ring 49mm Series 7 Ring 52mm Series 7 Ring 55mm Series 7 Ring 58mm Series 7 Ring 62mm Series 7 Ring 67mm Series 7 Ring

#### Spirit Level

Shoe Fitting 2 Way Spirit Level



T2 Mount Canon Eos T2 Mount Canon FD T2 Leica R T2 Mount M42 T2 Mount Minolta 7000 T2 Mount Minolta MD T2 Mount Nikon T2 Mount Olympus OM T2 Olympus 4/3 T2 Mount Olympus AF T2 Mount Pentax AF

T2 Mount Pentax K T2 Mount Praktica B T2 Mount Yashica/Contax

T2 Mount Yashica/Contax AF T2 Microscope Adapter

#### Snap Caps



filter rings

with screw retaining ring

5.5mm

58mm

67mm

72mm

77mm

82mm

86mm

9.5mm

105mm

127mm

52mm 55mm 58mm 62mm 67mm 72mm 77mm 82mm 86mm



72mm

#### Stepping Rings - The first number is the camera lens filter thread

25 - 28mm 25 - 30mm 27 - 37mm 27 - 30mm 27 - 37mm 27 - 45mm 27 - 45mm 27 - 45mm 28 - 27mm 28 - 30.5mm 28 - 30.5mm 28 - 35.5mm 30 - 28mm 30 - 37mm 30 - 28mm 30 - 37mm 30 - 43mm	30.5 - 25mm 30.5 - 28mm 30.5 - 35.5 30.5 - 37mm 30.5 - 46mm 30.5 - 49mm 30.5 - 52mm 32.5 - 37mm 34 - 43mm 34 - 49mm 35.5 - 37mm 37 - 27mm 37 - 28mm 37 - 30.5mm	37 - 37 .5mm 37 - 37 .5mm 37 - 40 .5mm 37 - 45mm 37 - 45mm 37 - 55mm 37 - 55mm 37 - 5 8mm 37 - 5 43mm 37 - 5 - 43mm 37 - 5 - 42mm 37 - 5 - 52mm 37 - 5 - 52mm 39 - 46mm 39 - 40mm 39 - 52mm 40.5 - 37mm 40.5 - 37mm	40.5 - 49mm 40.5 - 52mm 43 - 34mm 43 - 34mm 43 - 49mm 43 - 52mm 46 - 37mm 46 - 43mm 46 - 49mm 46 - 52mm 46 - 55mm 46 - 55mm 48 - 49mm 48 - 52mm 48 - 55mm 48 - 55mm	49 - 39mm 49 - 43mm 49 - 46mm 49 - 55mm 49 - 55mm 49 - 55mm 49 - 62mm 49 - 67mm 49 - 77mm 49 - 77mm 50 - 52mm 50 - 55mm 52 - 46mm 52 - 48mm 52 - 45mm 52 - 55mm	52 - 67mm 55 - 37mm 55 - 46mm 55 - 48mm 55 - 52mm 55 - 52mm 55 - 52mm 55 - 67mm 58 - 37mm 58 - 47mm 58 - 49mm 58 - 49mm 58 - 55mm 58 - 62mm 58 - 62mm	58 - 77mm 60 - 62mm 62 - 40mm 62 - 49mm 62 - 55mm 62 - 55mm 62 - 55mm 62 - 77mm 62 - 77mm 67 - 55mm 67 - 55mm 67 - 62mm 67 - 72mm 67 - 72mm 67 - 82mm 69 - 62mm 69 - 62mm	69 - 77mm 72 - 58mm 72 - 62mm 72 - 67mm 72 - 77mm 72 - 82mm 72 - 95mm 77 - 62mm 77 - 67mm 77 - 82mm 77 - 80mm 77 - 80mm 82 - 67mm 82 - 77mm 82 - 86mm 86 - 82mm
30 - 43mm 30 - 46mm 30 - 49mm	37 - 30.5mm 37 - 34mm 37 - 35.5mm	40.5 - 37mm 40.5 - 43mm 40.5 - 46mm	48 - 58mm 49 - 34mm 49 - 37mm	52 - 55mm 52 - 58mm 52 - 62mm	58 - 67mm 58 - 72mm	69 - 67mm 69 - 72mm	86 - 82mm 86 - 95mm 95 - 105mr



#### Hass Stepping Rings

Step Ring Hass B50 - 52mm Step Ring Hass B50 - 55mm Step Ring Hass B50 - 58mm Step Ring Hass B.50 - 67mm Step Ring Hass B60 - 62mm Step Ring Hass B60 - 67mm Step Ring Hass B70 - 77mm







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# AndyRouse (a)AP houghts from a wildlife photographer's world

**THE SNOW** goose derives its name from its white plumage. It breeds in Greenland, Canada, Alaska and

Siberia, and winters in warmer areas of North America and Mexico. It is not a common visitor to the UK, although there have been sightings this year in Lancashire, Argyll, the Highlands and the Orkneys. There is also a feral population in Scotland from which many birds in Britain seem to derive.

Snow geese are around 72cm long, with a wingspan of 48cm and weight of 2.3kg. They are found in both white and blue colour morphs and were once thought to be separate species. The white birds are all white except for black wing tips, while blue snow geese have bluish-grey plumage replacing the white except on the head, neck and tail tip.

These geese mate for life and often nest in colonies. The female lays between three and five eggs in a shallow depression lined with plant material. The young feed themselves but are protected by both parents, and will remain with their family until they are two or three years old.



#### **ANDY ROUSE**

is one of the world's most prominent wildlife photographers and a passionate

conservationist - two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

The first sign of light sees a snowstorm of snow geese

# **A GANDER** AT GEESE



THE THING they don't tell you about snow geese is that rain follows them. It's green, lumpy, fresh and warm, and it falls from the

sky splattering all in its path. I learnt some hard lessons when photographing snow geese in New Mexico. The first was to push my photography to the limits, the second was that excessive chillies means extended time on the loo, but the most important was to run like hell after photographing a morning blast-off of snow geese.

I love geese. They always seem to be having such fun and the chatter during a blast-off is amazing. I am fascinated by the migration of the snow goose and the folklore surrounding it, so I decided to check it out for myself at the world-famous Bosque del Apache National Wildlife Reserve, Trips like this used to be hugely stressful for me as I felt I had to come back with saleable shots, but now I just enjoy it for the wildlife and if the shots come then that's great. I always have a great experience, though, and keeping it stress-free ensures that my photography benefits, too. So the snow geese trip was very much a learning experience from the start, especially on my stomach's tolerance to chilli. However, after a few days of wandering around without much of a clue I began to see the opportunities that the geese presented and top of these was the morning blast-off.

Getting into position meant a pre-dawn start, as the geese would generally erupt into the sky at the first sign of light on the horizon. Many photographers didn't bother with this spectacle as the light was too low to freeze the motion of the geese taking off, but for me the low light was the attraction. I wanted to capture the geese en masse, as a moving, flowing element of nature, rather than just a series of single geese frozen in time.

The shot needed some planning, so I sat down and worked out what I would need to do, the pitfalls and what gear would work best. I decided on a 500mm lens for the compression effect and to



get right into the action - and I would love to repeat this now with my 200-400mm lens. Shutter speed would be the prime consideration, so I decided on 1/15sec or thereabouts. If it were too slow the blur would make the geese unrecognisable, but too fast and I would lose the effect. It's a fine line between the two and I guess this is where the experience comes in - I only had a couple of seconds per day to get it right. It all seemed so easy while sipping a beer around the pool, but when I was sitting out in the wetlands pre-dawn I needed all my concentration to ensure that I didn't make a mistake. Of course, the major variable was the wind, as this would determine the direction of take off, but luckily it was perfect.

Dawn came and with it the rising crescendo of excited geese until they erupted into the air. Five clicks later it was all over - I

had nailed it. I didn't run for the car as I had previously, but I just stood there and took it like a man. Two geese scored a bull's-eye on my head and I am sure they must have had a smile on their faces for the rest of the day. AP

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PHOTO BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK

Steve Plant

Steve Bloom explains how patience, timing and anticipating this giraffe's movements were key to capturing this image and why converting it to b&w added an extra dimension



The world's leading wildlife photographer is bringing his expertise to AP. Steve has written dozens of books on wildlife photography



I arrived at this waterhole and after a while a giraffe stopped to have a drink. It was very nervous. Giraffes are at their most vulnerable when they're drinking because they are exposed to predators. Their unusual shape makes it difficult to drink, but by stretching their legs wide they can lean over and reach the water. This makes them an easier target for predators than normal because they are nearer the ground.

The giraffe would drink for a few minutes then throw its head back in panic, making sure there wasn't any danger around. After a short while it would return to the water and carry on drinking. This happened several times. The giraffe didn't lift its head up in straight line, but instead followed an arc, and each time it did this I noticed the water left a trail in the shape of a question mark. You can trace the trajectory of the giraffe's head by following the line of water droplets. If the water weren't there, you wouldn't know what the giraffe was doing. The curved line creates a wonderful sense of movement and dynamism.

From a photographic point of view, there are several interesting things to note about this image. First, the giraffe is backlit. The arc of water has been lit up by the sun and is illuminated magnificently against the darker background. If the trees hadn't been there or if I had taken this shot from further back and included more of the bright sky, the sun would have shone directly into the camera and caused flare. I composed the image so the trees would be directly behind the giraffe to prevent this from happening, but still made sure the sun lit up the water. By doing this I was able to get a fantastic intensity in the water trail.  $\bar{\text{lt'}}\text{s}$  important always to use a lens hood, especially in

bright conditions to eliminate flare. I took this image quite early in the morning and the light was extremely contrasty. I was shooting fairly wide open at around f/5.6 to throw the background out of focus so I would have used a fast shutter speed - perhaps as fast as 1/2000sec, although I can't remember exactly.

There was a danger that the bright highlights in the water droplets would cause the camera to underexpose the scene. so I took an average meter reading using my camera's in-built metering system and overexposed my image slightly. I allowed the droplets to burn out to nothing. When shooting on film it's important to try to retain some tone in the highlights, but on this occasion I wanted to create catchlights in the water trail. These are different from highlights in that they don't have a tone.

Quite often in wildlife photography you have

one chance to get a shot, but this time I had more time to think about my composition. When I saw what the giraffe was doing I visualised the image I wanted to create. For this picture to work I had to time it so the giraffe's head was perfectly positioned in the frame. An image like this is about predicting what will happen when the exposure is made. If I had framed my shot so the giraffe was perfectly within the viewfinder while it was drinking, when it moved its head it would have been cropped out because I wouldn't have had time to recompose.

The question-mark-shaped swirl of water also had to be in the right place - not too far to one side or flattened. This wasn't easy to do because the giraffe threw its head up at tremendous speed, but because it kept repeating this action I had several attempts to get it right. As soon as I saw the giraffe start to throw its head back I pressed





the shutter. As there was an inevitable delay between my brain registering the movement and telling my finger to fire the shutter, as well as natural camera lag, the giraffe's head was in the correct place by the time the image was exposed. I also made sure the giraffe's body was to the left of the image. To my eye, it creates a bit of tension when the subject is off-centre.

I mostly use beanbags for my wildlife photography, but on this occasion I used a tripod. I had hired a VW vehicle and removed the seats to make a portable studio. I was able to set up my Canon EOS 1N with a 500mm lens on the tripod. It was crucial to keep the camera absolutely steady so I had to keep as still as possible. Once I had my camera set up in the correct position it was a case of firing the shutter until I felt I had captured the shot. Of course, when using film you can never

be 100 per cent sure you have the shot in the bag because you can't see the images straightaway. There is always this 'have I or haven't I captured the shot?' aspect as you wait for your images to be developed. All I could do was shoot and shoot and shoot until the giraffe went home and hope I'd captured something! If I had been using a digital camera I might have stopped earlier, thinking I had got the perfect shot, only to be disappointed when I looked at the images on the screen at home. Obviously there are advantages and disadvantages with both film and digital capture.

My camera was loaded with Fujichrome Provia transparency film. I converted the image to black & white later because I didn't feel it worked well in colour. I always put a lot of thought into deciding whether or not to tone my black & white images. Colour has to have a purpose in

an image and on this occasion I felt it didn't contribute to the scene. The strength of the image is in the design and composition. The coloured areas in the background were distracting and I wanted to accentuate the graphic shape of the water trail. This meant converting to monochrome and toning the image to take the 'coldness' out and increase the sense of depth.

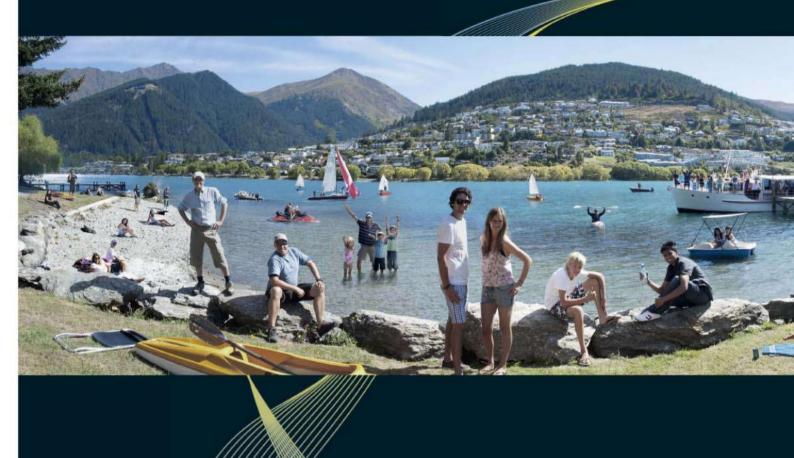
Opening the original raw file in Photoshop, I converted it to greyscale (Image>Mode>Grayscale) and then back to RGB (Image>Mode>RGB). I used the red, blue and green sliders on the Channel Mixer to make adjustments to the tone of the image (Image>Adjustments>Channel Mixer). I hope I have captured something of the story of the giraffe as it risks life and limb to drink at the water hole. AP

Steve Bloom was talking to Gemma Padley



To see more images by Steve visit www. stevebloomphoto. com. Signed copies of Steve's book Living Africa, published by Thames & Hudson and priced £35, are available from www. stevebloomshop. com





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From April until September the garden is open daily from 10am-6pm. Please note that the garden closes earlier during winter. Visit www.botanic. cam.ac.uk for details.

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# Gardens

# The Amateur Photographer Masterclass with Clive Nichols

Garden expert Clive Nichols shows four readers how to combine colour, texture and composition to create plant portraits with a professional edge. Gemma Padley joined them in Cambridge and left feeling inspired

AS SPRING begins to stir and plants come into bloom, now is the perfect time to get out into the garden and capture some colourful close-ups of flowers. For this month's Masterclass, Clive Nichols and four AP readers travelled to Cambridge University Botanic Garden to capture creative plant pictures bursting with life.

While it is not difficult to take a reasonable photograph of a flower, producing a skilful image takes a bit more thought and care. The aim of the day was to concentrate on photographing plants in the garden and

glasshouses at close range, using natural light, a diffuser and a reflector to create top-quality images. Through a combination of careful framing, subtle manipulation of available light, precise focusing and aperture control, the readers were able to do this.

Clive was on hand throughout the day to offer advice on how to obtain a correct exposure and shared his tips on how to handle the variable light. 'You need to be aware of how the light is changing,' says Clive. 'Select what you want to photograph and manipulate the light to achieve the

desired effect. Think about how the light is falling on the flower and decide what effect you are trying to create. Are you trying to "warm up" the image? If so, you may want to use a gold reflector (see page 23). The challenge is to bring out the character of each flower.

Spending most of the day in the seasonal winter garden, but not forgetting the glasshouses, Clive provided a brief overview of the flora that was on offer.

'I like to walk around a garden to get an idea of the types of plants that are growing," he says. 'It's important to get an overall view of the garden and then decide what you are going to home in on. It gives you a plan of action and a sense of direction.'

The readers brought their own cameras, tripods and a selection of macro and telephoto lenses with them, and they used a gold reflector and diffuser supplied by Clive.

# Your AP Master... Clive Nichols



Clive is one of the UK's most respected garden photographers. With more than 20 years' experience, Clive's images

have been published in numerous books, calendars and magazines. As well as being one of AP's Photo insight experts, Clive runs regular workshops for the Royal Horticultural Society and is a judge for the International Garden Photographer of the Year competition. Visit www.clivenichols.com

# The AP readers... **Valerie Barnes**



Valerie, 58, from High Wycombe in Buckinghamshire, enjoys photographing flowers at close range. 'Today I learnt how much of a difference using reflectors and

diffusers makes to an image, she says. Valerie uses a Canon EOS 30D with a 105mm macro lens.

### Maurice Sadler



Maurice, a retired engineer, lives in Taunton, Somerset, and has been a garden enthusiast for as long as he can remember. 'I

have a better appreciation of how to use light in my images after today, 'he says. 'Clive's tuition was first class.' Maurice uses an Olympus E-620.

### Carl Franklin



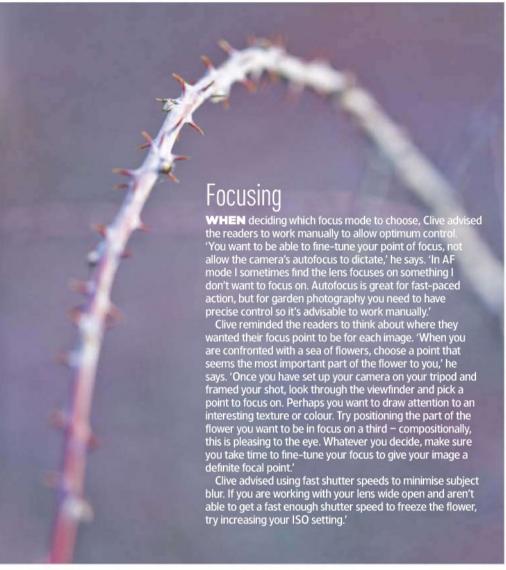
Carl, 48, lives in Kent. He started photographing gardens five years ago and has won several RHS photographic awards. He recently began submitting images to a garden photography stock library. Carl uses a Canon EOS 5D Mark II with 180mm macro and 24-70mm lenses plus extension tubes.

### **Graham Brown**



Graham, 45, lives in Southampton, Hampshire. 'I had a really great day and took a

lot of useful advice away with me, says Graham. I learnt how to use backlighting to create impact and to pay greater attention to the background. Graham uses a Nikon D2X with 105mm and 180mm macro lens







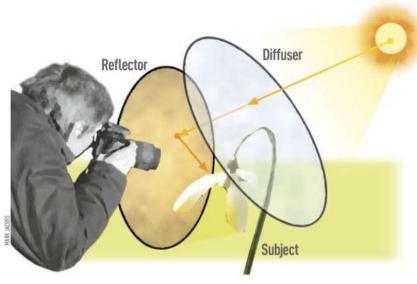


# Using texture, pattern and backlighting

ONE OF the main things Clive showed the readers was how to make the most of texture in their compositions. He explained how to use backlighting to bring out the intricate patterns of leaves and stems. 'When you shoot a flower with the sun directly behind it, it's possible to accentuate texture and create some impressive artistic effects,' he says. 'On a bright day the light illuminates leaf detail beautifully - flowers suddenly sparkle and come alive. If you can't get in close enough with a macro lens, use a telephoto zoom to fill the frame with colour and texture. Try an abstract approach by filling the frame with a section of the plant so the image is dominated by a single colour, or pick

out small details to explore up close. You might be pleasantly surprised by the results."

Clive also encouraged the readers to explore bark texture and see what effects they could create. In Valerie's image (above, far left) she has used a gold reflector to bounce light onto the bark and illuminate the oranges, reds and pinks. Clive encouraged the readers to use a smaller aperture to show the crisp texture across the bark. 'If you shoot wide open, depth of field on the bark will fall off,' he explains. 'For a close-up image like this to work, the patterns and textures need to be pin-sharp. The closer you get to the bark, the more abstract details you'll find.'



The gold reflector is pointed towards the sun while the diffuser is held above the flower. The light travels through the diffuser and is bounced back onto the flower by the gold reflector

# Using a gold reflector and diffuser

WHILE it isn't crucial to use a reflector in your garden photography, doing so will reap huge rewards. 'The main purpose of a reflector is to bounce light onto the plant or flower to fill in shadows,' explains Clive. 'This helps to give the images more depth and vibrancy. A gold reflector is brilliant for bouncing light back onto the flower. It is especially useful if you are shooting in "cold" light like we are today. Try using it for green leaves or yellow flowers and notice how it casts a warm glow on your image. You could also try using a white reflector behind the flower to bounce light back into the shadows.

'On a bright day when the light is harsh and contrasty, a diffuser acts like cloud

by softening the light. Where you stand with the reflector will depend on how you want the light to be. Mid-morning light can be very harsh, so you need to control it carefully. The further back you hold the reflector, the less light will be bounced back into the shadows.

Carl's images clearly illustrate the difference between using a reflector and a diffuser. His first image (top right) uses only sunlight. Here you can see the harsh effect of the sunlight on the yellow flower. A diffuser has helped to reduce some of the intense glare (middle image), but using both the gold reflector and diffuser gives the best image – the light is both balanced and golden in the bottom image.



### 'Using both the gold reflector and diffuser gives the best image as the light is both balanced and golden'







Overexposed



Correct exposure

# Getting a good exposure

ONE OF the benefits of digital imaging is the histogram on the LCD screen, which is a useful tool for calculating exposure. Clive demonstrated how to use this to avoid over or underexposing an image. If the graph stretches right to the edge on the left-hand side, the image has been underexposed (see above left). If the graph touches the edge on the righthand side of the histogram, the image is overexposed (above middle). The black areas on the flowers indicate blown highlights. There is no ideal shape for a histogram, but to ensure your image is correctly exposed the graph should not touch the edges on either side (above right), otherwise you will lose shadow and highlight detail. Keep an eye on your histogram, but also be aware of how the light is changing and the effect this has on your exposure.







# Combining colour

CLIVE showed the readers how they could incorporate solid blocks of colour into their compositions. He explained how to combine subject and background colours to create a sense of contrast and balance, but also suggested using the same colour for the subject and background. 'Pairing contrasting

colours can be very effective, such as purples and yellows, and reds and greens, but you could also try using similar colours,' he says. 'For example, a yellow stem against a yellow background, as Graham has done in his image (below), can be just as effective as using complementary colours.'

# Controlling depth of field

#### THE READERS

worked in aperturepriority mode to allow them to control their depth of field. Working in this mode meant they could set their aperture manually and decide when they wanted to blur the background, and by how much.

'One of the most common mistakes when photographing flowers is to set too small an aperture, which can cause a cluttered background,' says Clive. 'It's better to choose a larger aperture to create a

shallow depth of field and guide the eye to the flower, rather than allow it to wander to something behind the subject. Adjust your camera position to minimise extraneous elements in the frame and think about how much background fall-off you want in your



image. An aperture of f/4 will give a considerable fall-off in depth of field. Also, think about how you can use background colours to complement your subject.'

In Maurice's image (above), the background with its decorative golden lines is an ideal backdrop for the white seed heads of this grass. An aperture of f/4.1 has enabled him to blow the background out of focus causing the willowy plant to stand out even more. Depth of field

is reduced by using a longer focal length.
Carl has used his 180mm macro lens to
turn his background into a sparkly canvas
of light and muted colour, which, combined
with his use of backlighting, has resulted in

an arresting image (above left).



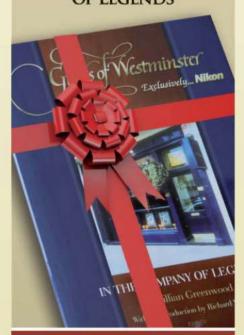


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The Burren
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shots such as these
can be found along
the coast, but they
take refinement
and persistence
to perfect

Left: Canon EOS-1Ds Mark III, Nikon 14-24mm, 1/25sec and 1/2sec at f/16, exposures blended. Right: Canon EOS-1Ds Mark III, Nikon 14-24mm, 1/40sec at f/16



# Eire apparent

We've all seen many great pictures of Scotland, but hardly any of Ireland. This is a shame, argues **David Clapp**, because it is just as close and offers just as many stunning picture opportunities

**'ENGLAND** has so much to learn from the Irish,' I said, raising my glass across the table, guitar in arms after a dodgy rendition of the nearest thing to traditional music I could muster. 'And us from the English,' came the surprising retort.

In that moment of clarity, I was finding it somewhat difficult to see what Ireland could ever lack. After a week of shooting the west coast, my spirit was truly set free. Surprised, humbled and finally filled with wonder, I had sat aghast on the gigantic Cliffs of Moher, wandered the limestone landscape of The Burren, photographed waterfalls, loughs and castles in Killarney but, above all, drunk the creamiest, smoothest Guinness on the planet, all with a sweet song in my heart. This is no exaggerated narrative; I've taken two trips to Ireland and the place is now so special to me that I ache with anticipation at the very thought of a return.

In February this year, a journey back to Glasgow took me through Scotland's Glen Coe and Rannoch Moor. There I was shooting Buachaille Etive Mor for the second time ever, using my iPhone through a mucky bus window. It was a childish digital gesture of near-contempt for an overphotographed icon. In fact, I have seen so many pictures of this landmark that I am bored of it – and of Scotland.

What I mean is that I am bored of the endless and effortless roadside vistas from what I call 'The Glen Coe Drive' – that little tree on the island, the dead tree on Rannoch Moor, Black Rock Cottage (in the summer, in the snow and in the autumn). The Highlands of Scotland have been done to death.

Of course, these are iconic landscapes for a reason, but Ireland can be equally spectacular – perhaps even more so – for it too has mountains, lakes and a coastline to die for that are no further away (at least for those of us in the south) than Scotland.

#### **HOW TO GET THERE**

There are a number of travel options, but each throws up logistical problems. First, unless you take your own vehicle on a ferry, arriving by plane and hiring a car is the only answer. Most major English airports offer flights to Shannon in the far west and all offer flights to Dublin in the east. Car hire is simple to arrange from either airport, but shop around for the best deals. If your closest airport only offers flights to Dublin, the drive to the west coast is only four hours and could perhaps include some other stops if you have the time.

What puts many photographers off the fly-drive concept is the issue of how much hold luggage





Torc Waterfall

This image shows the wonderful soft texture of the upper falls Canon EOS-1Ds Mark III, Contax 35-70mm. 2secs at f/11

you are allowed to take with you. For instance, Ryanair offers some super cheap deals if you book well in advance, but only allows 10kg of hold luggage - which isn't much for a photographer - so many look to the ferries as the preferred and more 'gear-friendly' solution.

Another option to consider is taking the ferry from Fishguard, in Pembrokeshire from where a daily service sails to Rosslare, in County Wexford on Ireland's southeast coast. However, this is probably a nonstarter for anyone based in the southeast or north of England as it can take some six hours to get to Fishguard from London.

#### WHERE TO SHOOT

When shooting the west of Ireland there are a number of locations that should be explored. I recommend splitting a week to ten days into three spots: Killarney, the Dingle Peninsula and The Burren.

### 'There are all manner of loughs and features to take advantage of, but there are a number of must-visit sites'

Start the trip in Killarney and you'll experience some wonderful and compelling landscapes. There are all manner of loughs and features to take advantage of, but there are a number of must-visit sites for any photographer. For instance, Ross Castle is a medieval fort that broods at the edge of Lough Leane, one of Killarney's largest lakes. It is a wonderful place, and if you shoot it at dusk and dawn from the bank opposite the small wooden bridge or from further back along

the shoreline, you will get some dramatic compositions (see above).

The Gap of Dunloe, a mountainous pass with lakes, reflections and other mountain scenery, is another great place. Dawn is best for the most dramatic light and clearest reflections, but if the conditions are right then any time of day will work.

Another must-see is Torc Waterfall, but don't forget your wellies as you'll want to shoot from the lower or upper parts to best capture this fabulous tumbling fall (see above left). Concentrate on the bottom falls, in particular, as the upper falls take some climbing and the rocks are difficult to traverse and slippery.

Finally, stop by Ladies' View, a scenic point along the N71 portion of the Ring of Kerry, in Killarney National Park, which is great for misty mornings and only a few miles from Killarney. Here you'll find that the creative potential of longer focal lengths can help give your images stunning atmosphere.

From Killarney I suggest moving on to Dingle and shooting coastal scenes on the Dingle Peninsula. There are some great clifftop views, a spectacular coastline and more to explore in this region.

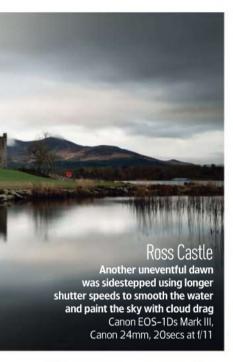
For instance, Slea Head and Dunmore Head (see below right) boast wonderful rocky outcrops and unusual beehive huts, stone walls and views to nearby islands and beyond, while Clogherhead (see above right), a solitary standing stone with views to mountains, sits right by the road. The best of all the Clogherhead views, however, lies facing the Three Sisters, a series of peaks along the coast that in 1927 were Charles Lindbergh's first sight of land at the end of his transatlantic flight. The headland here is simply sublime, with jutting layered geography that leads to a symmetrical triplet and another duet of peaks.

Then there is Coumeenole Beach,



## Weather or not

THE WEATHER in western Ireland is completely unpredictable, especially along the coast. When that dawn alarm goes off, don't start giving in to your lazy side – just get up and go out regardless of the torrential wind and rain. Breaks in the cloud can suddenly appear, transforming the view and lifting the spirits of even the dampest of mortals. In the end I gave up watching the weather reports and instead relied on optimism.







# Beating the weight limit

**CAREFULLY** consider your landscape lens selection. Do you really need everything? Limit your hold luggage to three lenses and an extender. I shoot a Canon EOS 5D Mark II. Canon 17-40mm f/4 L, Contax 35-70mm f/3.4, Canon 70-200mm f/4 L IS and a 1.4x II extender when I need to travel light.

Wear a large jacket with big pockets. Put the accessories, flashcards and a lens or two in your jacket for the duration of the flight to reduce the weight. This means you can add a 15in laptop into the equation and still stay below the weight limit.

Make sure you pocket your camera charger and also consider your tripod head. If your luggage goes missing, you then just need to replace the tripod legs instead of the entire system.

a small, steep and high-sided beach on the Dingle Peninsula, which is great for shooting simple seascapes or practising your fine art by timing your shutter with the receding waves. Meanwhile, Minard Castle is a small cube-shaped castle with lots of round boulders for foreground interest that echoes Northumbria's Dunstanburgh Castle.

Then it's on to Doolin, the traditional music capital of Ireland, where it's easy to find cheap places to stay and evening entertainment. From here there is close access to many spectacular opportunities, such as the mammoth Cliffs of Moher. While these fabulous formations are not to be missed. Moher, unfortunately, has become a large tourist attraction, which means there is now security on the cliffs. Jumping the slate walls to access the best ledge vistas will have guards frantically blowing their whistles, which is very frustrating.

One of my favourite locations in the west of Ireland must be The Burren, especially its coastal edge (see pages 28 and 29). This area of County Clare is known for its limestone pavement by the sea, which also spans far inland to the

### Clogherhead

This shot was taken as a last resort and proved to be my favourite Canon EOS-1Ds Mark III, Canon 70-200mm. 30secs at f/8

device for leading lines. The potential for incredible images with jaw-dropping foregrounds is more than enough for the wideangle enthusiast. For other images there are 'clints' (huge limestone boulders) scattered across the flats.

hills beyond and can be a great framing

Inland, The Burren hosts the Poulnabrone dolmen, a flat-top cairn dating back to the Neolithic era. The dolmen consists of a 12ft (3.6m), thin, slab-like, tabular capstone supported by two slender portal stones, which lift the capstone 6ft (1.8m) from the ground creating a chamber. It's well worth a visit, and there are also a number of abandoned churches and ivv-draped ruins dotted across the land.

#### Dunmore Head

The hard, sharp geology makes for some foreboding seascapes. A 6-stop ND grad was used to smooth the water to a suggestion Canon EOS-1Ds Mark III, Contax 35-70mm, 30secs

#### **SOME FINAL THOUGHTS**

The beauty of Ireland can be revealed by dogged persistence. One valuable lesson I learnt from my first trip was that if you think you know when to pack up, you're wrong. If you think the day has nothing to offer, you are wrong again. Keep looking and certainly don't give up or sit in the car.

Some of my personal favourite pictures, such as the Clogherhead cliff top (see above) were taken in dull, flat light and thick, overcast skies when I thought the day was lost. The Burren itself is an open door into black & white, with an abundance of striking features and hard shapes, but it takes work to gain balance and dynamics. It almost goes without saying that you must keep refining your compositions with an ever-critical eye and work the scenes hard.

With a land this untouched, diverse and localised, it's hard to believe that photographers still remain so loyal to Scotland when in search of an iconic image. Maybe it's just familiarity or acceptance, but isn't this perhaps a touch unadventurous? Ireland is my new love, as it has a traditional beauty that is unspoilt by sentiment. AP





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# ReaderSpo





# The **Editor's** Choice wins a Kata DR-467i Digital Rucksack worth £99.95

The Kata DR-467i Digital Rucksack will accommodate two DSLRs with mounted lens. three-four lenses and flash. with space for personal gear, a laptop and small tripod. By removing the padded bottom camera insert you can easily convert this rucksack from a camera bag to a daypack when not out shooting.

# How to submit images to Reader Spotlight Please see the 'Send us

your pictures' section on page 3 for details or visit www.amateurphotographer. co.uk/spotlight

# **James Barrett**West Sussex

James, 29, started taking photography seriously two years ago after he was inspired by the work of landscape photographers Adam Burton and David Noton. At that time he was using a Canon EOS 400D with kit lens, but now uses an EOS 5D with various lenses. 'My aim is to capture the landscape in the best possible light and be as creative as I can,' says James. His favourite locations include the South Downs and Cornwall.

### Birling Gap

1 Soft evening winter light illuminates Birling Gap on the Seven Sisters cliffs near Beachy Head in East Sussex Canon EOS 5D, 17-40mm, 5secs at f/16, ISO 100

#### Loch reflection

2 James merged two exposures for this image of Loch Lubnaig near Callander Canon EOS 5D, 17-40mm, 1/4sec at f/16, ISO 100





# **Mike Wilde** West Yorkshire

Mike, 68, is retired and has been taking pictures since he was 11 years old when his father bought him a Kodak Brownie 127 camera. Mike's favourite photographic subjects are wildlife, landscapes and macro. He enjoys photographing the west coast of Scotland, North Wales and the east coast of England from Lincolnshire to Northumbria. 'My aim is share the amazing world we live in with others,' he says. 'It gives me great joy to photograph the natural world.'





Chaser dragonfly
1 'Early mornings are the best time to photograph these insects because they are less active,' says Mike.
'After many attempts I finally captured this specimen'
Nikon D300, 90mm macro, 1/800sec at f/8, ISO 400

Crocodile eye
2 Mike took this image through a glass tank. He knelt down and waited for the crocodile to glide in front of him Nikon D300, 90mm macro, 1/60sec at f/4.5, ISO 200

### Backlit hind

3 Strong sunlight creates rimlighting around the hind and illuminates midges in the air Nikon D300, 150-500mm, 1/125sec at f/6.3, ISO 200, tripod

Winter fox 4 A beady-eyed fox tramps through snow Nikon D300, 150-500mm, 1/250sec at f/8, ISO 200





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What a couple of characters these two are, gazing into the lens while stuffing their faces with sweets. The pose is natural and highly expressive, and the angle gets us right down to their level so we can take part in their world. This is a classic shot that will only become more valuable with age

# Martin Waller Bedfordshire

Martin, 46, works as a financial planner and has been taking pictures since he was 14. During his 30s he drifted away from photography, but got back into it with the advent of DSLR cameras. Over the past year Martin has returned to shooting on film. 'I love the process of creating pictures using film,' he says. 'I love the uncertainty of not knowing what you will end up with. For me, the most exciting moment is taking the spiral out of the developing tank and looking at the images for the first time – the joy at seeing the few successful shots among all those that didn't quite work. My children are my main photographic subjects because there is so much to record as they grow up. It is an endless quest to capture the expressions that make them who they are.' who they are.'

Goose and Mish

1 Martin captures these children looking relaxed and natural. The square crop removes the bland-looking wall behind, focusing attention on their faces Nikon D50, 18-55mm, 1/60sec at f/5.6

Angus candid 2 Shot on black & white film, this unposed image of a boy squinting into the sun has a powerful resonance, emphasised by the fact that he is not looking at the camera Bronica SQ-A, 150mm, 1/125sec at f/4, llford FP4

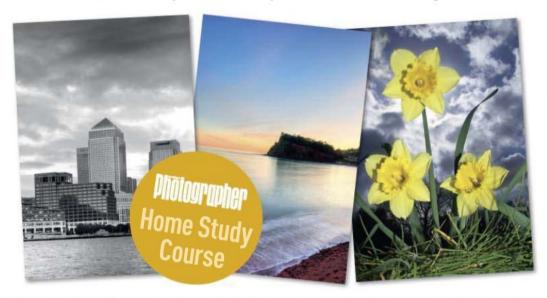
Angus portrait 3 Subtle shadows across half the boy's face create depth and highlight his thoughtful expression Nikon F4s, 50mm, 1/30sec at f/1.8, ||ford FP4



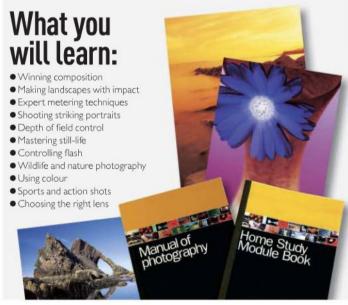


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# Amateur Photographer's... ICONS OF PHOTOGRAPHY

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# Margaret Bourke-White 1904-71

**Margaret Bourke-White** was a brave, determined and accomplished pioneer of photography with a strong social conscience. **David Clark** looks at her extraordinary life and career

'THE CAMERA is a remarkable instrument,' wrote Margaret Bourke-White. 'Saturate yourself with your subject and the camera will all but take you by the hand and point the way.' Bourke-White spent her professional life immersing herself in different subjects, producing a varied, inventive and highly accomplished body of work. She was a pioneer woman photojournalist who covered major events of the 20th century and who repeatedly showed bravery, resilience and unwavering determination to get the photographs she wanted.

Bourke–White derived her strong work ethic from her father, an engineer and inventor whose personal motto was, 'You can'. Her early love of the natural world led her to attend Columbia University in 1922 to read herpetology (the study of amphibians and reptiles). However, while at university she also enrolled in a photography class and studied under the influential teacher and prominent photographer Clarence H White.

Under Clarence H White's influence, Bourke-White quickly developed her abilities as a photographer. Within a year she had decided to become, in her words, 'a news photographer-reporter and a good one', although she continued her zoological studies until 1927.

By this time she had experienced both the sudden death of her father and a disastrous marriage to a fellow student that soon ended in divorce. Determined to make her own way in the world, she changed her name from 'White' to the more distinguished 'Bourke-White', opened a studio in Cleveland, Ohio, and began working as an architectural photographer.

She made the decision to move away from the artfully blurred and painterly 'pictorialist' style of photographs that were popular at the time and embraced the clarity, precision and purely photographic

qualities of 'straight' photography.

After making some impressive images produced in the Otis Steel Factory, her work was noticed by Henry Luce, the publisher of *Time* magazine. He was launching a new publication called *Fortune*, which was to be a celebration of business and industry. Bourke-White became its first staff photographer in 1929 and photographed factories and other industrial buildings in the USA and the Soviet Union.

However, while industry in the machine age fascinated her, she began to use her camera to document social issues, particularly during the Great Depression of the 1930s. Her photo–essay, 'You Have Seen Their Faces' (1936), concentrated on poor living conditions experienced by farm workers in America's South. Her growing reputation led Henry Luce to recruit her as one of only four photographers on the new Life magazine, launched on 23 November 1936. Her monumental image of Fort Peck Dam was used on the cover of the first issue.

In 1937, Bourke–White travelled to Louisville in Kentucky to report on the widespread flooding that had made thousands of people homeless. The assignment resulted in one of her most famous pictures, which showed African Americans waiting in the 'bread line' for food supplies (see page 40). Bourke–White photographed the people from different angles, but quickly realised that the most powerful image juxtaposed them with a US government billboard directly behind.

The poster showed a smiling and prosperous white family under the banner proclaiming 'World's Highest Standard of Living'. The contrast between the idealised prosperous America in the poster and the impoverished reality for many black people made it a brilliantly symbolic image.

Bourke–White was not averse to arranging photographs and in this case moved people around

Margaret Bourke-White, pictured in 1943 holding an aerial camera while standing in front of the Flying Fortress bomber in which she took combat mission photographs of the US attack on Tunis



'Bourke-White photographed the people from different angles, but quickly realised that the most powerful image juxtaposed them with a US government billboard directly behind them'

to get the best composition. Her single-minded determination to get the picture she wanted sometimes made her use what the critic Vicki Goldberg has called the 'posed candid' photograph. 'When she got absorbed in a subject nothing would stop her,' said her Life colleague Peter Stackpole. 'Getting the picture was the thing.

During the Second World War Bourke-White became the first official female war correspondent, working on the front line and even photographing from aircraft during bombing missions. She travelled to the Soviet Union in 1941, shortly before the non-aggression pact between Germany and Russia ended, and personally witnessed the German bombing of Moscow. Fearless in her work, she was also on the British troop ship SS Strathallan when it was sunk by German torpedoes and, later in the war, survived a helicopter crash.

In 1945, Bourke-White travelled through Germany with General Patton's Third Army and photographed terrible scenes at

Buchenwald concentration camp. 'Using the camera was almost a relief,' she later said. 'It interposed a slight barrier between myself and the horror in front of me."

Further photojournalistic assignments for Life followed, including photographing Gandhi at his spinning wheel and coverage of the violence that followed the partition of Pakistan and India. She also travelled to South Africa in 1949 to document the racial conflicts under the system of Apartheid.

While covering the Korean War in 1952, Bourke-White began experiencing the first symptoms of Parkinson's disease. It effectively ended her photographic career and her health rapidly declined. She spent seven years writing her autobiography, Portrait of Myself, and retired from Life in 1969. She died in 1971 aged 67. 'Her pictures were her life,' ran the tribute in Life magazine, published a month later.

Margaret Bourke-White is remembered as a colourful and unique figure in the history of photography, both strong-minded and compassionate, and whose enthusiastic devotion to her work was an inspiration to others. AP

#### **BOOKS AND WEBSITES**

**Books:** There have been several books published about Bourke-White, but only a few are currently in print. They include her autobiography, Portrait of Myself (1963) and Margaret Bourke-White: Photographer (1998), which offers text and images by the photographer. Both are available at www. amazon.co.uk.

Websites: A good general guide to Bourke-White's life is available on www.answers. com and www.wikipedia.com, while a small selection of her images can be found on www.masters-of-photography.com.

African American flood victims queue to get food and clothing from a **Red Cross relief** station in front of a US government billboard proclaiming 'World's Highest Standard of Living', 1937

# Biography

Born on 14 June in the Bronx. New York City

#### 1922

Begins her studies in herpetology at Columbia University

#### 1929

Becomes a staff photographer on Fortune magazine

#### 1936

Hired as one of only four photographers to work on a new magazine, Life, by publisher and editor-in-chief Henry Luce

#### 1941

Goes to the Soviet Union and witnesses the German bombing of Moscow

On board the British troop ship SS Strathallan when it is sunk by German torpedoes and escapes in a lifeboat

#### 1945

Travels through Germany with General Patton's Third Army and photographs the liberation of Buchenwald concentration camp

Photographs the violent conflicts that arise from the partitioning of India and Pakistan

#### 1952

Experiences the first symptoms of Parkinson's disease while working in Korea

Begins work on her autobiography, Portrait of Myself, after being gradually debilitated by her illness

#### 1971

Dies on 27 August, aged 67



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# APTestbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers** 

# Vanguard UP-Rise **38 photo bag** £89.99

For more information and to buy visit www.vanguardgb.com

WE WERE very impressed with the Vanguard UP-Rise 22 shoulder bag when we awarded it four stars in AP 19-26 December 2009. Now it's the turn of the UP-Rise 38 photo bag to be put through its paces.

The UP-Rise 38 has a large main compartment that can hold a professional-style DSLR with mounted lens. In practice, I found that the bag comfortably holds a Sony Alpha 850 with 70-400mm f/4-5.6 lens attached, leaving space for two lenses of a similar size to be placed one on either side of the camera.

Like other bags in the range, the UP-Rise 38 can be expanded by undoing a zip that goes around the outside of the bag. This increases the depth of the bag by a few centimetres, which allows the bag to accommodate a laptop computer.

Another nice touch is the zip on the top of the bag that can be undone to allow quick access to camera equipment. As well as the standard array of pockets for accessories, a rain cover is included, and the bag can even be attached to luggage trolleys. Best of all,

> the bag bears little resemblance to a standard shoulder camera bag.



#### The AP quarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that

deserve praise. All our tests are thorough, honest and independent

**Páramo Andy** Rouse Aspira Smock



For more information and to buy visit www.aspirafund.co.uk/AspiraSmock.htm

**RENOWNED** for making quality outdoor clothing, Páramo has teamed up with top wildlife photographer and AP contributor Andy Rouse to produce a limited-edition version of its Aspira Smock.

The smock is made of Nikwax Analogy, which is a fully waterproof but also extremely light fabric, meaning that it is easy to move around when wearing the jacket.

Although the smock is designed for photographers, it isn't built to carry photographic equipment, but does have a number of features to help you remain comfortable while out taking photos. These include temperature-control vents on the sides and upper arms of the smock, and removable foam inserts in the back to prevent rubbing when carrying a backpack. There is also additional support on the forearms for when lying on the ground taking

> pictures, while the olive and black colouring should help you blend in with the background when taking wildlife images.

The large waterproof pocket in the front of the smock is suitable for holding an OS map or camera accessories, while two chest pockets and two internal 'dry' pockets can hold your phone and wallet.

**Richard Sibley** 

Expensive, but great for keen wildlife

#### FORTHCOMING TESTS In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry.

#### Leica X1

We test Leica's APS-Cformat compact digital camera. It's got 12 million pixels, a Leica Elmarit 24mm f/2.8 Asph lens and a price tag of £1,395.

#### Canon EOS-1D Mark IV

Canon's high-speed, 16-million-pixel, APS-Hsized-format DSLR is put to the test.

#### £500 DSLRs

We compare the current crop of £500 DSLRs to find the best option for enthusiasts.

#### Plustek OpticFilm 7600i SE

Could Plustek's OpticFilm 7600i SE be the perfect scanner for archiving 35mm film images? We find out

#### Panasonic Lumix DMC-G2

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# Canon EOS 550D vs Nikon D90

**Canon's EOS 550D** offers a more affordable alternative to the top-of-the-range APS-C-format EOS 7D, but can it compete against the slightly more mature **Nikon D90**? We find out



AT ITS launch in August 2008, the Nikon D90 caused guite a stir because it was the first DSLR to feature video-recording technology. More important for many stills enthusiasts, however, was the fact that it

also had much of the same technology as the very successful full-frame D3 and APS-C-format D300 at a more affordable price. Today, the ability to record HD video with a DSLR is fast becoming commonplace, and several cameras, including the Canon EOS 550D, offer higher resolution video recording. In addition, Nikon's assertion that 12 million pixels is enough in a DSLR, provided that noise is well controlled and the images are of a high-enough quality, is starting to look a little out of step with the

- effective pixels
- APS-C-sized CMOS sensor 1080p (1920x1080 pixels) video at
- 25fps or 24fps 3in, 1.04-milliondot LCD screen Street price £736 (body only)

#### NIKON D90

- 12.3 million effective pixels APS-C-sized CMOS sensor
- 720p (1280x720 pixels) video
- recording at 24fps 3in, 920,000-dot
- LCD screen Street price £622 (body only)

offerings from other manufacturers. Canon, for example, has been bold enough to push the effective pixel count of two of its APS-C-format cameras, the EOS 7D and EOS 550D, to 18 million, and both have a sensitivity range that can be expanded from its native ISO 6400 maximum sensitivity setting to ISO 12,800.

It's hardly surprising, then, that the Nikon D90, which is billed as an enthusiast-level camera, now costs around £100 less than the EOS 550D, which sits at the top of Canon's entry-level DSLR range. However, a good camera is, of course, more than just a sum of numbers, so in this test I'll compare these two models to find out which is the best option for an enthusiast photographer on a budget.

Like the Canon EOS 7D, the EOS 550D has an APS-C-sized CMOS sensor with 18 million effective pixels. The Nikon D90's APS-C-sized sensor, however, has a pixel count of 12.3 million. This is a substantial difference of almost six million pixels, which has a significant impact upon the size of prints that can be made. As they are made up of 5184x3456 pixels, images from the Canon EOS





550D generate 43.89x29.26cm (17.28x11.52in) prints at 300ppi. In comparison, the 4288x2848-pixel output of the D90 translates into 36.31x24.11cm (14.3x9.49in) 300ppi prints. So if A2 (59.4x42cm) prints are the aim, the image resolution must drop to 221ppi for images from the EOS 550D and 183ppi for the D90.

The term 'APS-C-sized' means slightly different things to Canon and Nikon, so although both cameras feature 'APS-C'-format CMOS sensors, the sensor in the Canon EOS 550D is 22.3x14.9mm while the device in the Nikon D90 is slightly larger and measures 23.6x15.8mm. One consequence is that the EOS 550D, like other Canon APS-C-format cameras, has a focal length magnification factor of 1.6x, whereas the D90 effectively magnifies the focal length by 1.5x.

Nikon maintains that sticking with a pixel count of 12 million enables the photosites on the sensor to be larger, so they generate a stronger signal that requires less amplification. Keeping amplification levels down helps to reduce the amount of noise introduced so images are cleaner. As the Canon camera has a considerably higher pixel count than the D90, we can deduce that the photodiodes in the Nikon camera are significantly larger than the EOS 550D's. This should give the D90 a head start in the image quality stakes, but we have seen significant strides made in noise control over the past 18 months or so and this should boost the performance of the EOS 550D.

One of the D90's key selling points at its launch was that it has the same sensor and Expeed image processor as the D300. The sensor and processor combine to enable a sensitivity range of ISO 200–3200 that may be expanded to ISO 100–6400, and

I had to increase the exposure by 0.67EV with the Canon EOS 550D, while the Nikon D90 got the exposure correct by itself. Neither camera managed to get the green of the snowdrop quite right, but it was soon adjusted using Photoshop's Hue/ Saturation control

'Although the EOS 550D has a good collection of custom options (12 in total), the D90 has 41'

a maximum continuous shooting rate of 4.5fps that continues for around 100 of the highest-quality JPEG images or 10 raw files (or seven simultaneous raw and JPEG images) when a 30MB/s SD card such as a SanDisk Extreme III SD card is installed. The EOS 550D has a lower maximum continuous shooting speed of 3.7fps, and Canon claims a conservative burst depth of 34 high-quality JPEG images or six raw files, but with the Extreme III SD card installed I was able to shoot 300 highquality JPEGs or seven raw files. In practice, the 100-image burst depth of the D90 is likely to be more than enough for most occasions, and the extra 0.8fps could make a difference to sports enthusiasts trying to capture fast-moving action.

Canon included wireless flash technology in a DSLR for the first time with the EOS 7D. and although the EOS 550D has much in common with this camera it has unfortunately not been blessed with the ability to control an external flashgun wirelessly. The Nikon D90, however, can.

#### **BUILD AND HANDLING**

The Nikon D90 is only a few millimetres larger in every dimension than the EOS 550D, and although it doesn't look significantly bigger the difference is noticeable in the hand. The fingergrip of the EOS 550D, for example, only really has enough room for two of my fingers, so when my index finger is poised on the shutter-release button, my little finger must curl under the camera's body. The chunkier grip of the D90, however, can accommodate three of my fingers. I find both cameras comfortable to hold and use over a long period of time, but those with larger hands may prefer the D90.

The extra 90g in weight of the D90

also helps the camera feel a little more robust than the Canon model, but this may only be a perception as the EOS 550D doesn't show any sign of weakness or emit worrying creaks when its is gripped firmly. However, when shooting continuously, the mirror movements feel better dampened in the Nikon D90.

I don't have any major issues with the control layout of either camera, but I prefer the more direct method of selecting the AF point with the D90. Using the four-way control pad seems more intuitive than pressing the EOS 550D's AF point selection button before using its navigation buttons. The Nikon control pad is also a little easier to use with the camera held to the left eye than the Canon camera's buttons.

I like the fact that once the D90's Live View button has been pressed to bring the scene up on the LCD, video recording can be triggered with a second press. With the EOS 550D, the main mode dial needs to be rotated to the video icon before video recording can be started with a press of the Live View/video button. However, some may prefer this approach as it avoids accidentally recording video from the Live View mode.

Although the EOS 550D has a pretty good collection of custom options for an entry-level camera (12 in total), the D90 has 41 divided into six groups covering autofocus (seven options), metering and exposure (four), timers and AE lock (five), shooting and display (12), bracketing and flash (six) and the controls (seven). These options contribute to making the D90 versatile and adaptable.

However, the EOS 550D feels a little more approachable and user-friendly, as befits a camera that is aimed at novice photographers who aspire to learn about their new hobby. The Quick Menu screen, accessed with a press of the 'Q' button, is easy to use and allows the routinely used features such as white balance, exposure compensation, flash exposure compensation, Auto Lighting Optimizer and metering mode to be adjusted. Pressing the D90's information (Info) button twice provides a quick method of changing a few features such as the level of noise reduction and Active D-Lighting, as well as assigning the purpose of the Fn and AE-L/AF-L buttons. It seems a rather strange mix of options.

In summary, while I like the handling of the EOS 550D and appreciate its small size and weight, the level of customisation and the ease with which the AF points may be selected on the D90 make it a more logical choice for enthusiast photographers.

#### RESOLUTION, NOISE AND SENSITIVITY

Given the higher pixel count of the EOS 550D, it's not really a bolt from the blue to discover that it can resolve detail further along our resolution test chart than the D90. However, with images of more photogenic subjects the difference is not immediately obvious. At 300ppi, images from both cameras look very good, and when the resolution of the images from the D90 is dropped to make prints that

match the physical dimensions of a print made from an EOS 550D file at 300ppi, in many situations there is very little difference. When images are sized to make A2 prints it is possible to see a little more fine detail in some of the results from the Canon camera, you have to look for it and the difference doesn't leap out at you, but it is there.

It is perhaps a little more surprising to find that the Canon camera doesn't produce dramatically noisier images than the D90. In fact, when their high-sensitivity noise-reduction systems are set to their default values, the Canon camera's JPEG files have lower noise levels

As usual, the best results from both cameras are produced from raw files when the level of chroma and luminance noise reduction can be controlled to find the best compromise between visible noise and loss of detail.

#### WHITE BALANCE **AND COLOUR**

It can be difficult to distinguish between a camera's white balance response and its interpretation of colour, and while both cameras' automatic white balance systems appear to be very capable, it is interesting to see how differently the two DSLRs can render the same scene. In its automatic

white balance setting the D90 tends to produce slightly more neutral images than the EOS 550D, which generally produces warmer images. The end result can sometimes be that the Nikon camera's images lack some of the atmosphere of the original scene, or look a little cold.

In direct sunlight the D90 sometimes produces slightly more yellowy images than the EOS 550D, which generates redder results. I found this particularly noticeable when photographing a patch of snowdrops. With a Sigma 105mm f/2.8 lens mounted on each camera, I got in very close so that the white petals of a single flower occupied most of the scene while the rest was filled with green foliage and grass (see left). Although the whites look good in both sets of images, the greens benefit from a little post-capture attention using Photoshop's Hue/Saturation control.

In its Standard Picture Style, the EOS 550D produces punchier, more saturated and higher-contrast images than the D90 in its Standard Picture Control mode. As usual, there is scope to adjust the output from both cameras by altering the contrast, sharpness and saturation of JPEG images, so the default settings are just a starting point. In addition, the D90 provides options in the Retouch menu to

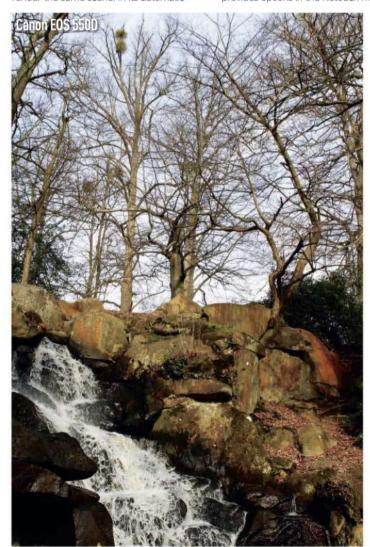
brighten shadows, adjust the colour balance, create monochrome images, correct lens distortion and level horizons. In their default arrangements, though, the EOS 550D produces images that look more print-ready than those of the D90.

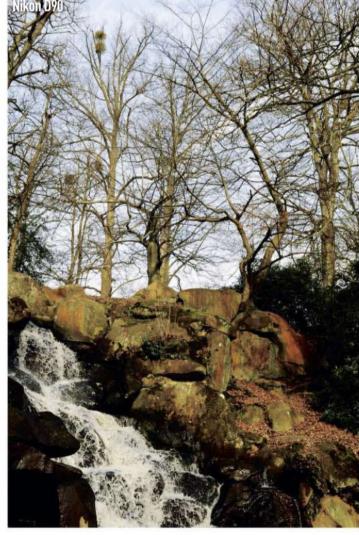
#### **METERING**

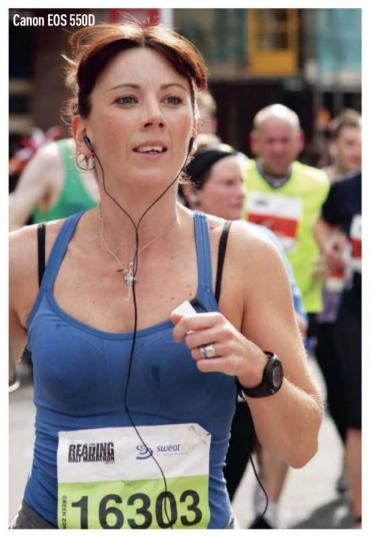
While the Nikon D90's 3D Colour Matrix Metering II system uses data from its Scene Recognition system and a single RGB sensor to determine exposure settings, the 63-zone Focus Colour Luminance (iFCL) metering system in the EOS 550D uses two sensors to gather luminance and colour information, as well as subject distance information from the autofocus system. One of the Canon sensors is sensitive to red/ green light, while the other is sensitive to green/blue light. This is designed to make the metering system less influenced by red light in tricky lighting conditions.

In addition, both cameras have centreweighted and spot metering options, with the D90 providing much more control over the centreweighted mode than the EOS 550D, as users can specify whether to give 75% weighting to a 6mm, 8mm or 10mm circle in the centre of the imaging frame. The D90's spot metering option also offers a greater

These shots were taken using the cameras' automatic white balance settings. The Canon EOS 550D has produced a slightly warmer result









level of precision as it covers just 2% of the frame (a 3.5mm circle), whereas the EOS 550D offers 4% spot or 9% partial metering.

Both cameras' general-purpose evaluative metering systems have the ability to surprise (generally in a good way) by not being unduly phased by an especially bright or dark object in the scene. However, it is still advisable to keep an eye on the histogram views when there are highlights that need to be preserved or shadows that may become too dark. It pays to be especially careful with the EOS 550D when the subject under the active AF point is lighter or darker than a midtone.

#### VIEWFINDER, LCD **AND LIVE VIEW**

Before Nikon introduced the D3 and D300. a 230,000-dot LCD screen was about all that photographers could hope for by way of a monitor in a DSLR. Today, 920,000-dot (306,000-pixel) units such as the one on the D90 are fairly standard, and the EOS 550D is noteworthy for breaking the onemillion-dot barrier with a 3in, 1.04-milliondot (346,000-pixel) screen.

It is hard to say whether it can be attributed entirely to the extra 120,000 dots, but in good viewing conditions the Canon screen has a slight edge over the Although it is possible to shoot sport with the Canon EOS 550D, it is a little easier with the Nikon D90, especially once the more flexible AF system has been mastered

**'Video** footage from the **EOS 550D** looks smoother and more natural than the D90's'

Nikon camera's monitor. The image has a little more 'bite' and this makes it easier to be certain that the focus point is exactly right when focusing manually. When shooting outdoors, however, any advantage is lost and in some situations I had a better view of the scene on the D90's slightly brighter LCD screen. On the whole, though, neither screen provides a clear enough view for focusing manually when shooting outside in daylight unless some form of shade is used.

Helpfully, the Canon LCD screen has the same 3:2 aspect ratio as the images that the camera captures. This means the entire screen is used for image display, but when the exposure details are displayed in Live View mode, they are shown in a black rectangle that overlays part of the bottom of the image. With the D90, the exposure details are shown on a strip with a black background along the bottom of the Live View display. As the image cannot occupy the entire screen, it isn't covered.

I have no complaints about the Canon EOS 550D's viewfinder; it is smaller than the D90's, but there is hardly any difference in brightness. I have no problem focusing manually when using either viewfinder.

Video technology was seen in a DSLR for the first time in the D90 and it gave the camera the wow factor. However, the 1920x1080-pixel footage that I recorded with the EOS 550D looks a little smoother and more natural than the 1280x720-pixel, movies I captured with the D90.

#### **DYNAMIC RANGE**

Our laboratory tests indicate that the D90 has a dynamic range of around 10EV, while the EOS 550D's range is closer to 12EV. This may be a little surprising given the smaller size of the Canon camera's photodiodes, but in practice the 2EV difference isn't apparent and generally the D90's JPEG images benefit from a slight boost to the contrast.

Both cameras allow the dynamic range of images to be optimised. With the D90, Active D-Lighting can be applied at one of four levels (plus Auto and Off) to darken highlights and brighten shadows. Like the EOS 550D's shadow brightening Auto Lighting Optimiser (ALO), its effect can be difficult to predict, but its highest setting can be useful with high-contrast scenes, although it may be accompanied by an increase in the level of noise visible in the brightened areas. The EOS 550D also has a mode called Highlight Tone Priority that is used to preserve and darken the highlights, but this cannot be used in conjunction with ALO and it can therefore be more beneficial to use the exposure compensation

# Facts & figures



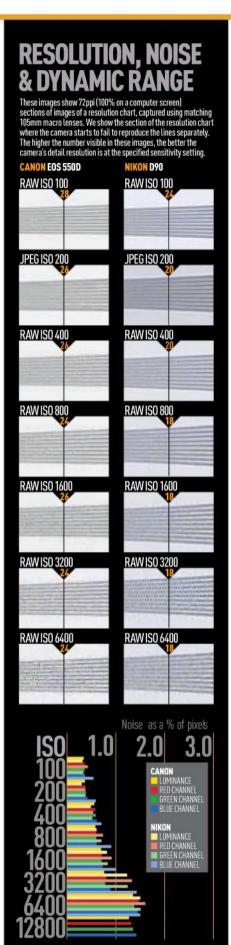


# **EOS 550D**

£799.99 (body only)

£849.99 (body only)

RRP	£/99.99 (DOGY ONLY)	£849.99 (DOGY ONLY)
Sensor	18-million-effective-pixel, APS-C-format CMOS sensor	12.3-million-effective-pixel, APS-C-format CMOS sensor
Output size	5184x3456 pixels	4288x2848 pixels
Focal length mag	1.6x	1.5x
Lens mount	Canon EF-S (compatible with EF)	Nikon F
File size	Around 26MB raw and 7.4MB JPEG	Around 11.3MB raw and 6.3MB JPEG
File format	Raw, JPEG, raw + JPEG simultaneously	Raw, JPEG, raw + JPEG simultaneously
Compression	Two-stage JPEG	Three-stage JPEG
Colour space	Adobe RGB, sRGB	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/200sec	1/200sec
ISO	ISO 100-6400, expandable to ISO 12,800	ISO 200-3200, expandable to ISO 100-6400
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 6 scene modes and Creative Auto	Auto, program, aperture priority, shutter priority, manual and 6 scene modes
Metering system	63-zone evaluative metering (linked to any AF point), centreweighted, partial (9%) and spot (4%)	3D Matrix Metering II, centreweighted (75% weighting to a 6mm, 8mm or 10mm area) and spot (2%)
Exposure comp	±5EV in 1/3EV or 1/2EV steps	±5EV in 1/3EV or 1/2EV steps
Exposure bracketing	Yes over 3 images to ±2EV in 1/3EV or 1/2EV steps	Yes over 2 or 3 images to ±2EV in 1/3EV or 1/2EV steps
White balance	Auto, 6 presets, plus custom setting	Auto, 6 presets, plus custom setting and Kelvin adjustment
WB bracket	Yes, over 3 images	Yes, over 2 or 3 images
Drive mode	3.7fps for 34 large/fine JPEG files or 6 raw images	4.5fps for 100 highest-quality large JPEG files or 10 raw images
LCD	3in LCD with 1.04 million dots	3in LCD with 920,000 dots
Viewfinder type	Pentamirror	Pentamirror
Field of view	Approx 95%	Approx 96%
Dioptre adjustment	-3.0 to +1 dioptre, 19mm eye point	-2.0 to +1 dioptre, 19.5mm eye point
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF	Manual, single-shot AF, automatic AF, continuous AF
AF points	9 (with centre-cross sensor) individually selectable points, auto or manual selection possible	11 (with centre-cross sensor) individually selectable points, auto or manual selection possible
Focusing screen	Fixed	Fixed Type B BriteView Clear Matte Mark II
DoF preview	Yes	Yes
External mic socket	Yes	No
Video	1920x1080pixels (at 30fps, 25fps or 24fps), 1280x720pixels (at 60fps or 50fps), 640x480 pixels (at 60fps or 50fps), MOV files with MPEG-4 AVC/H.264 compression	1080x720pixels (at 24fps), AVI files with MPEG compression
Built-in flash	Yes - GN 13m @ ISO 100	Yes - GN 12m @ ISO 100
Memory card	SD, SDHC or SDXC	SD or SDHC
Power	Rechargeable Li-Ion LP-E8 battery	Rechargeable Li-Ion EN-EL3e battery
Connectivity	USB 2.0 Hi-Speed	USB 2.0 Hi-Speed
Weight	530g without battery or card/s	620g without battery or card/s
Dimensions	128.8x97.5x75.3mm	132x103x77mm



# **FOCAL**

# cleaning

Both cameras have sensorcleaning functions to help keep the sensor clear of dust and debris.

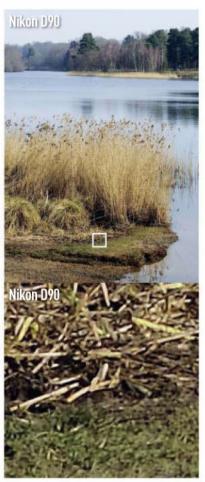
# Post-capture adjustment

Unlike the EOS 550D, the D90 has a Retouch Menu that allows photographers to adjust captured images. As well as converting images to monochrome, this allows images to be brightened using the D-lighting facility, or cropped and resized to make smaller versions.

# Multiple exposure

It is still fairly unusual to have a multiple exposure facility in a DSLR, but the Nikon D90 allows users to shoot up to three images that are then automatically overlaid into a single composite. Helpfully, the autogain facility takes care of adjusting the exposure so the final image looks correct.





The difference in the level of detail isn't immediately apparent in these two shots, but when they are magnified it is possible to see a little more fine detail in the Canon image



facility to protect the highlights and let the camera concentrate on adjusting the shadows.

#### **AUTOFOCUS**

Unlike the cameras further up Nikon's DSLR range that have 51 AF points, the D90 has 11 AF points, with just the central one being a cross-type. However, it still has four methods of selecting the active AF point: Single point AF, Dynamic Area AF, Auto Area AF and 3D Tracking AF.

The 3D Tracking AF mode uses the 420-pixel RGB sensor and Scene Recognition system to gather and interpret colour information to help recognise the subject and keep track of it as it moves around the image frame. Helpfully, the active AF point can be illuminated to make it easy to see whether the subject is being tracked.

Nikon's 3D tracking is very effective when the subject is a different colour from its background. However, it's not especially helpful when photographing team sports, as having numerous players in the same colour can cause some confusion. In these instances Dynamic Area AF mode, in which the user selects the starting AF point and the camera tracks the subject automatically, selecting the AF points it calculates to be appropriate, or the entirely automatic Auto Area AF mode, may be of more use.

Alternatively, the D90 also has a Single

point AF mode, which uses one AF point to adjust the focus in continuous focus mode. Like the Canon EOS 550D's continuous AF (Al Servo) mode, this option works well and does a good job of keeping the subject sharp provided the user can keep the AF point over the subject. Thanks to the fact that the AF points of the D90 are larger than those in the EOS 550D, I found it easier to keep a point over the subject with the Nikon system. Both AF systems perform well, and although there were a few occasions when the EOS 550D's AF system was able to bring a subject into focus when the D90's could not, by the end of this test I had a little more confidence in the Nikon system than the Canon one. The EOS 550D has smaller AF points and is better able to identify small details and bring them into sharp register, but in its continuous mode it is also more twitchy. This may be an advantage with fast-moving subjects travelling along a predictable line, but with other subjects it can mean unnecessarily dramatic shifts in focus. When photographing a local running race I was able to get decent shots with both cameras, but it seemed a little easier to do so with the D90.

It takes a little while to get to know the Nikon D90's AF system, but it is more versatile than the EOS 550D's and it helps make the Nikon camera a better choice for keen sports or wildlife photographers.

# **Verdict**

12–million–pixel camera against a model with 18 million pixels, but if you want a Nikon DSLR with more than 12 million effective pixels you have to be willing to part with around £4,800, putting it way beyond the reach of most novice and enthusiast photographers. At around £736, the average street price of the Canon EOS 550D is about £110 more than the Nikon D90. The extra money brings an additional six million pixels, which is important for those wanting to make very large prints or crop and selectively enlarge images. Low-light photographers will also appreciate the extra stop on the EOS 550D's sensitivity range.

I really like the EOS 550D, and it is very capable, but as I switched between it and the D90 during this test, I began to prefer using the D90, especially with moving subjects. The Nikon camera feels more solid and its AF system is a little more decisive. Whether I was shooting daffodils nodding in the breeze or runners at the six-mile point of a half-marathon, I had greater confidence in being able to get the subject sharp and keep it that way with the D90.

Some of the differences between the EOS 550D and the D90 can be explained by the fact that the EOS 550D is Canon's top-end entry-level camera, while the D90 was built with more experienced photographers in mind. Although I would prefer to have the scope to make larger prints because of the EOS 550D's higher pixel count, I found using the Nikon D90 a more enjoyable experience, and as enjoyment is a key part of any hobby I think the D90 is a better choice for enthusiast photographers, provided they are happy with a comparatively low pixel count.

As 12 million is now a rather below average pixel count for an enthusiast–level DSLR, I have reduced the D90's score.

# **CANON EOS 550D**



1 1	3	4 5	- 6	7	- 8	9	_ 10
FEATURES		7/10					
NOISE/RES	OLUTIO	ON 27/30					
DYNAMICR	ANGE	8/10					
LCD/VIDEO		8/10					
BUILD/HAN	DLING	9/10					
<b>AUTOFOCUS</b>	;	8/10					
METERING		7/10					
AWB/COLO	UR	9/10					

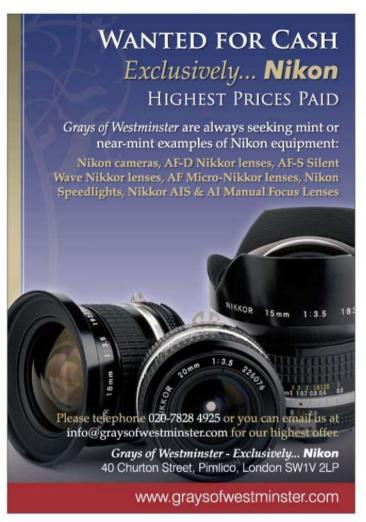
#### NIKON D90



1 2 3 4	5	- 6	- 7	- 8	9	10
FEATURES	8/10					
NOISE/RESOLUTION	1 23/30					
DYNAMIC RANGE	8/10					
LCD/VIDEO	8/10					
BUILD/HANDLING	8/10					
AUTOFOCUS	7/10					
METERING	8/10					
AWB/COLOUR	8/10					
		_	_	_	_	

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1 x honeycomb boounce ruose, 1 cony case, 50 bounce card set, 1 x soft carry case.

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convenient yet economical method of
modern studio lighting, suitable for use
with convenient provide a soft uniform
diffused light, ideal for portraits in a confined
area or web based product photography, and
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460,000 dots LCD. Long battery lifeup to 350 shots. RAW capture. This
cornero is able to produce high quality
images from edge to edge with low noise and
natural gradation.

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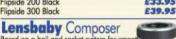
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# APappraisal Expert advice, help and tips from AP Editor Damien Demolder



# Horse and owner Indranil Das

Nikon D70, 18-70mm, 1/125sec at f/9

WHEN we shoot reflections, it's always tempting to include both the reflection and the object that's causing it, usually because we want to show how the reality and the virtual compare. However, in this shot of a horse and its owner on a beach in Digha in West Bengal, India, Indranil has given us a fantastically clear reflection and only a hint of the reality that's caused it. All we get is wet sand and the detail of the feet of the horse and owner - it reminds me of Elliott Erwitt's famous dog pictures. It's an intriguing photograph, and because we can't see much detail clearly in the reflection we spend a little more time looking at it than we might otherwise have done.

There are a couple of things that bother me about Indranil's shot, though. First, the bright rippled patch in the bottom right-hand corner of the frame, where the sun is reflecting in the wet sand, draws our eyes away from the main subject. Even when we are looking at other areas of the image, it feels like it is digging you in the ribs and shouting, 'Oi! Come and look at me!' So to combat this I have cropped the picture to make the reflection a little tighter in the frame while also removing the bright patch entirely.

The second issue is that the picture is very yellow. While I



# Hue: 0 Saturation: Hue: 0 Saturation: Lightness: 0 Lightness: 0 Colorize Preview

appreciate that the sand would have been yellow at the time, the sky would not, so I think we should probably be seeing a little more blue, or at least more neutral colours, in the reflection. I reduced the saturation of the yellows using Photoshop's Hue/

Saturation control by quite a lot to remove that overriding yellow tone and leave us with a more neutral picture that I suspect is a little more realistic and accurate to the original scene.

Finally, I lightened some of the

# TOP TIP

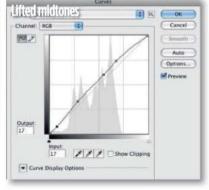
Don't be afraid to crop your picture to exclude distracting elements. Most modern DSLRs don't provide a 100% view of the scene, so often things can appear in the final picture that you didn't know were there at the time.

# WIN

Damien's picture of the week wins a £50 Jessops store voucher\*. The two runners-up each win a £25 voucher\* to spend on photobooks from Jessops' online service at www.jessops.com.
\*UK residents only

#### How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if vou would like them returned



darker midtones and moderate highlights, not to create more contrast but to lighten the picture slightly to make it more lively.

It's a great shot, and I think Indranil has done really well to spot it and capture it. I love the little hint of reality at the top of the frame with the dry island of sand in the middle of the wet beach. For these reasons it is my picture of the week.



#### **Wentworth Castle** Kimberlev Snaith

Canon EOS 350D, 28-80mm, 1/400sec at f/11. ISO 800

HIGH dynamic range (HDR) has seized the imagination of the photographic enthusiast. Initially it was used as a solution to the problem digital sensors have in recording a wide range of brightness levels within a single scene. It works by combining multiple exposures into one frame - for example, one showing the correct exposure, one that is lighter and another that is darker. The images are combined using software that extracts information from each exposure to create one picture that contains a wide range of tones. It's a wonderful technique, but it has become something of a craze to take it beyond what it was originally intended for. Pictures that have obviously been created in this way have a slightly flat, painted look, while in images where people have used this technique solely to correct what should reasonably be expected from a picture the HDR effect is not obvious.

Kimberley's picture of Wentworth Castle is one of the former types, and the strength of the HDR effect is so overwhelming that the picture has become one of HDR rather than Kimberley's intended subject. The castle is now secondary to the effect, which in my opinion means that the picture has failed to communicate its subject matter to the viewer.

In terms of Kimberley's use of the HDR technique, you can see that the clouds don't look real. The tonal range is wrong, with some parts of the clouds looking white and natural, and other parts having a flat grey



appearance that does not look natural at all. It doesn't look stormy, it doesn't look dramatic - it just looks wrong. Although the grass and the building are oversaturated, that can be remedied using the Saturation slider, but the overall appearance of the picture can't really be corrected. I understand why Kimberley used the technique, to try to capture the darker parts of the building as well as the brighter parts of the clouds, but I recommend that she goes back and tries to capture the same scene again but with a much more subtle application of HDR that would give a more realistic effect.



# HDR is a powerful

tool for controlling contrast in difficult scenes. Just remember to use it sparingly to keep your images looking realistic

#### Falcon Jean Macdonald

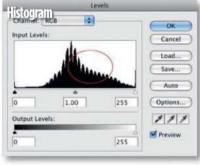
Canon EOS 30D, 24-105mm. 1/3200sec at f/8, ISO 400

JEAN took this picture of a falcon in Llangollen, North Wales. She lay on the ground aiming her camera upwards to take a picture as this bird got ready to dive for its prey. It's a great action shot, as the shape of the bird is superb and the framing of it in the bottom left-hand section allows those incredible tail feathers space to be amazing. Also, the upright wing stands up like an American Indian chief's head dress - it's a spectacular sight. This bottomheavy composition gives a sense of the bird descending from the sky to pounce on some poor unsuspecting vole. There's great power in the bird's pose and in the framing.

The problem, though, is that Jean has tried to add some drama to the scene, which she's done by adding a lot of contrast to the sky. The clouds are brooding, black and threatening, and combine well with the threatening pose of the falcon. However, the level of contrast needed to get the sky looking this way would clearly have not



worked on the bird, so Jean has had to cut the falcon out in order to apply the contrast to the sky before then recombining the two elements. It's a great shame, therefore, that it's obvious that this has been done, as evidenced by the bright halo all around the falcon. I think that the clouds are a bit too dramatic, and had Jean allowed them to be a bit more natural she may have been able to get away with a clumsy masking of the bird.



A further problem, though, is that the light in the sky and the light on the bird seem to be guite different, so even if Jean had cut out the bird very carefully, we still wouldn't have the natural sympathy between the lighting on the bird and the lighting in the sky. The falcon would still have looked like it was cut out.

I've included the histogram of Jean's image (above), and it's as feathered as the falcon's tail. The histogram's smoothness and shape should give you some kind of indication as to how realistic your picture is going to look. If it's jagged like this, caused by stretched tonal areas, you can tell immediately that there will be a problem with how the picture looks.

# ASKAP

Let the AP team answer your photographic gueries

# BEST PORTRAIT LENS

I read with interest the Frequently Asked Question about the ideal lens to use for portraits (Ask AP, AP 20 March). However, I feel this is the wrong question to ask. Almost all lenses, with the exception of true telephotos, can take decent portraits. Even wideangle lenses will be fine if you are willing to do a bit of cropping. Pleasing perspective and the avoidance of distorted features are purely a function of the distance between the camera and the subject. The question that needs to be addressed is, what is the correct portrait lens for a particular distance? I have trawled the internet largely in vain to find a definitive answer. I aim to shoot from a distance of about 6ft (1.8m). What do you think? Brian Davis

You are correct in stating that distance is what truly affects perspective in portraiture (and all photography for that matter), but the point is that photographers often use short telephoto lenses so they can step backwards and increase their camera-to-subject distance. As you rightly say, this then compresses perspective a little and flatters facial features. In theory, you

can increase your subject distance using whatever lens you like and then crop the image, but you'll be wasting a lot of pixels (or film area) that will lead to a drastic drop in image quality. Furthermore, true telephoto optics make very good portrait lenses. A 70-200mm telezoom at its longest setting produces great results and the shallow depth of field will make your subject jump off the background.

The answer to what lens to use for a portrait at a distance of 6ft from your subject depends on what type of portrait you are aiming for. Do you want a headshot, head and shoulders or full length? If you have a standard zoom you can explore a few different options, or try a 50mm, as this is good in a number of situations. Ian Farrell

### LIGHTMETER BENEFITS

I have a Bronica ETRS system and have been advised that having a lightmeter is a good idea. As the camera cost £250, I am unsure if spending around £100 on a lightmeter makes sense, especially as I use the camera infrequently. Can you offer any advice? David Nicolson

Although lightmeters have fallen out of fashion in recent years, they are a good accessory to have in your bag, especially with a camera lacking built-in metering as your ETRS will if you don't have the optional metering prism.

A second-hand metering prism is one option. There are plenty on the market, and at time of writing Ffordes Photographic (www. ffordes.com) has one listed for sale for £99. Alternatively, look around for a budget meter. A Sekonic L-208 will set you back around £70 brand new, or look on eBay for some bargains, although avoid anything too old that may not be calibrated properly.

Alternatively, if you don't want to splash out, you can always use the exposure meter in an SLR or DSLR. Just make sure the sensitivity setting corresponds to the sensitivity of the film you're using in the Bronica. Ian Farrell

technique, here at AP we have the team that can help you. Simply send vour questions to: apanswersld ipcmedia.com or by post to: Ask AP, Amateur **Photographer** Magazine, IPC Media, Blue Fin Building. 110 Southwark Street, London SE1 OSU.

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A lightmeter is a great accessory to have, especially if your camera lacks built-in metering

#### STOP SHOT SUPPLIER

I would like to try taking some photographs using high-speed flash and am interested in flash triggers and beam splitters. I have found a unit called a Stop Shot from Cognisys (www.cognisys-inc. com), but am unable to find a UK supplier. Do you know if there is a UK outlet? Paul Stunt

I contacted Cognisys and the company confirmed that it doesn't have a UK distributor, although it will accept an international order and ship the item to you. You can contact the company at sales@cognisys-inc.com. lan Farrell

# f/AQ

### ICC colour profiles

Printing with ICC colour profiles is essential if you want to guarantee colour accuracy between screen and paper, but many enthusiast photographers are a little puzzled about how to do this.

ICC profiles are instructions on how your computer should convert the colours you see on screen when it puts them on paper. Specific ICC profiles are required for each paper, printer and settings combination. These are often included with the printer driver software for printer manufacturers' papers (such as Canon, Epson and HP), or they can be downloaded from the websites of third-party paper manufactures (such as Harman, Ilford and PermaJet). ICC profiles are installed in the Windows\ system32\spool\drivers\color directory under Windows 7, or the Library/ColorSync/Profiles directory under Mac OS X.

When printing from Photoshop, there are various colourmanagement options in the Print dialogue box (or Print with Preview in older versions of the application). Here you need to choose Photoshop Manages Colors from the Color Handling menu, and select your ICC profile from the Printer Profile menu. The last thing to do is turn off any automatic colour management features in the printer's driver software, otherwise the correction will effectively be applied twice and you won't get the desired results.

Ian Farrell

#### CANON SHUTTER COUNT

Is there any way of getting a shutter count on my Canon EOS 30D? I bought this as a second-hand item and would really like to see this information

Canon UK tells me there is no way a

**Donald Rosser** 

EOS 30D user can see how many shutter actuations the camera has performed just by examining the camera. However, it can be determined by a Canon engineer when the camera is submitted for a service. Contact Canon's service centre on 0208 731 4134 to arrange this.

subscribe 0845 676 7778

Ian Farrell

# FROM THE AP FORUM

#### Contax G-series

PentaxManiac asks Ivor Matanle's article on the Contax SLRs (AP 20 March) intrigued me. These are obviously quality items, but what has always interested me in terms of a potential purchase is the G series. I'm never entirely sure whether they are AF compacts or rangefinders. Does anyone have experience of these cameras?

nimbus replies These cameras are nicely made, with titanium bodies that feel delightful in the hand. The lenses are of high quality, especially the 45mm f/2, which is a stellar performer. The downside is the autofocusing, which is a touch on the loud side and uses a single point only. There have been some doubts cast on the accuracy of the autofocus at closer distances with the 90mm lens. This is borne out by personal experience. These cameras are worth getting to know, and I prefer the G1, but if you like fast drives the G2 is the one to choose. However, whether a fast motordrive and a compact rangefinder go together is a matter of personal preference.

PentaxManiac asks Yes, the 45mm f/2 lens was one of the main reasons I was interested in this camera. I heard that this was the second sharpest standard lens AP had ever tested, in particular outperforming the Leica 50mm f/2. How does manual focus work?

Nimbus replies Manual focusing uses a dial on top of the G1 and a wheel on the front of the G2, with confirmation in the viewfinder

Ian Farrell replies I've had a Contax G2 for a number of years, and I see it as an automatic rangefinder. The smaller T2 was more of a compact. The focusing has as many critics as it does fans, but I view it as an eccentricity! You are right about the quality of the lenses, which is remarkable, especially the 28mm f/2.8 and 45mm f/2.8 optics.



# In next week's AP On sale Tuesday 13 April



### **MACRO MASTERPIECES**

David Vennings explains how focus stacking can turn your insect close-ups into works of art

**HOW TO** 

### **ELEMENTS 8**

In our **Guide to Adobe Photoshop** Elements 8 we look at tackling selections in Full Edit mode





## **OUT OF THE WOODS**

Jason Theaker looks at how competing lines and textures can be used to your advantage when photographing trees, woods and forests

STEP BY STEP

### **LAST RESORT**

How to use localised contrast control using Curves adjustments layers and masks

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# Olympus Pen E-PL1 GLANCE

Beneath the retro styling of the Olympus Pen E-PL1 is a new Live Guide designed to aid beginners, but does it make photography any easier? We put it to the test



**ONE OF** the many advantages of cameras now having LCD screens is that it allows a new level of interactivity between the camera and the photographer. As well as allowing photographers to preview the effects of altering the image settings, some manufacturers are now taking this a stage further by using the screen to explain the effects of adjusting the exposure settings. In its Micro Four Thirds Pen E-PL1 camera, Olympus has introduced a new Live Guide. The feature is designed to make it easy for those not familiar with photographic principles to change the camera settings without having to worry about technical terminology.

Similar in specification to the Olympus E-P1 and E-P2 Micro Four Thirds models. the E-PL1 has a full complement of manual-exposure options that will allow entry-level photographers to develop as their knowledge advances.

When these features are combined with a built-in pop-up flash (a notable omission from the two previous Pen models), the E-PL1 may be ideal not just for those wanting to invest in the Micro Four Thirds system, but also more generally for photographers moving up from compact cameras.

Like the Olympus E-P1 and E-P2, the E-PL1 has a 12.3-million-pixel Live MOS Four Thirds imaging sensor. The major technical difference between the E-PL1 and the two previous Pen cameras is that the newer model is fitted with a weaker lowpass filter. By reducing the strength of this filter and improving the image processing, image sharpness should be improved over the previous filter and sensor combination.

Unlike Panasonic Micro Four Thirds cameras, which rely on optically stabilised lenses, Olympus Pen cameras, including the E-PL1, have in-camera, image sensor-shift stabilisation. This helps to reduce camera shake, regardless of what lens is used.

The stabilised sensor is capable of capturing both JPEG and Olympus Raw Files (ORFs) at a maximum resolution of 4032x3042 pixels. Images at this resolution have an aspect ratio of 4:3, the same as that used in most compact cameras.

Those more used to shooting with a 3:2 aspect ratio can change to this format in-camera, with square and 16:9 (widescreen) aspect ratios also available. However, these non-native aspect ratios do reduce the size of the image.

Like the E-P2, the E-PL1 has the new accessory socket below its hotshoe. The primary reason for this is to allow the optional Olympus VF-2 electronic viewfinder accessory to be attached to the camera, but more on this later.

The accessory shoe does have another function, though. It can be used to attach

# HYBRID CAMERA

- 12.3-million-pixel Live MOS sensor Micro Four Thirds
- system
- In-camera stabilisation
- New Live Guide
- Street price around £550 with 14-42mm kit lens

In most situations the E-PL1 produces wellexposed images with a good level of detail

the Olympus SEMA-1 external microphone adapter kit. This allows the included Olympus ME-51S stereo microphone to be attached to the camera to capture stereo sound when recording video footage

One feature of the E-PL1 that is lacking in the more expensive E-P2 is the built-in pop-up flash. However, with a guide number of just 7m @ ISO 100, the flash is only really suitable for adding a touch of fill-in flash or brightening a night-time portrait.

Like the previous two digital Pen models, the E-PL1 has a simple but sleek retro design that harks back to the rangefinder cameras of the 1960s. The body itself is made of polycarbonate with a metal lens mount. and feels extremely solid and well built.

In terms of size, it is about the same as the Canon PowerShot G11, and the 14-42mm f/3.5-5.6 L ED lens is about half the size of an equivalent APS-C-format kit lens.

Most of the buttons on the Olympus E-PL1 are the standard selection that you find on nearly all DSLRs. However, a few slight differences include a dedicated Record button situated on



# Facts & figures

RRP £499.99 (body-only street price) £549.99 (with 14-42mm kit lens, street price) Live-MOS with 12.3 million effective pixels Sensor Output size 4032x3042 pixels Focal length mag Lens mount Micro Four Thirds Raw, JPEG, raw+JPEG simultaneously File format Three-stage JPEG Compression Adobe RGB, sRGB Colour space Computerised focal-plane shutter Shutter type 60-1/2000sec in 1/2 or 1/3EV steps Shutter speeds nlus bulb 1/180sec or 1/2000sec in Super FP mode Max flash sync ISO 100-3200 Exposure modes iAuto, program, aperture priority. shutter priority, manual, plus 19 scene presets and 6 Art Filters 324 zone Multi-Pattern, Digital ESP, Metering system centreweighted and spot, plus highlight/shadow spot metering ±3EV in 1/3, 1/2EV or 1EV steps Exposure comp White halance Auto, 8 presets, plus custom setting and Kelvin White balance bracket Yes, over 3 frames in steps of 2, 4 or 6 mired Colour temp control Yes. 2.000-14.000K Drive mode Max 3fps for approx 13 JPEGs or 10 raw files LCD 3in with 230,000 dots Viewfinder type VF-2 EVF with 1.4 million dots Field of view Approx 100% Dioptre adjustment -3 to +1 Manual (with focus assist magnification), AF-S. Focusing modes AF-C, AF tracking 11 points, auto or manual selection possible, plus AF points face detection DoF preview PC socket Built-in flash Yes Cable release RM-UC1 wired remote (not supplied) Memory card SD/SDHC

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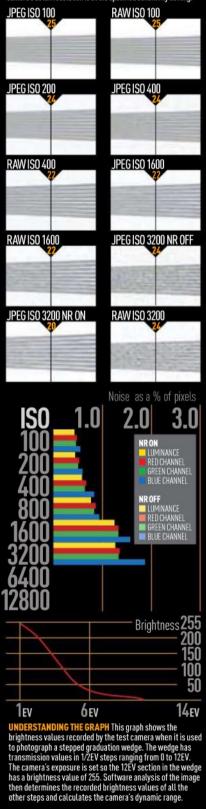
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# RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using matching 105mm macro lenses. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



the rear of the camera to allow quick access of video capture.

One control I sorely missed, though, is a control dial. Instead, changing the size of the aperture or shutter speed on the E-PL1 is achieved by pressing the exposure-compensation button and then using the up and down control buttons. This is very cumbersome. I wonder whether the saving in cost at the expense of ease of use was really worthwhile.

The camera's on-board flash is located on the top left of the camera, popping up when its sliding switch is released. The small flash is mounted on a double hinge that helps lift it up away from the camera body and further from the lens, thereby reducing redeye.

The in-camera menu system will offer no problems to anyone who has used an Olympus camera before, and it is straightforward and easy to navigate. That said, it isn't easy on the eye and looks a little dated compared to the sleek and stylish graphic interfaces appearing alongside the introduction of better LCD screens.

When in the automatic iAuto exposure mode, the new Live Guide is activated by pressing the OK button. This displays six icons on the right-hand side of the screen, which are labelled Change Colour Saturation, Change Colour Image, Change Brightness, Blur Background, Express Motions and Shooting Tips.

The colour saturation option is fairly self-explanatory, but a few of the others are oddly named. For example, the Change Colour Image adjusts the white balance, allowing you to warm up or cool down the image. Change Brightness is an EV adjustment setting, while Blur Background actually relates to aperture adjustment. The most confusingly named is Express Motions, which is actually the shutter speed control. Finally, Shooting Tips is a simple guide that offers advice on how best to take a variety of pictures.

Each of the different adjustments is controlled by using the rear buttons to adjust a vertical slider on the right-hand side of the screen. By default, the adjustment level is set to the middle of the slider, and moving the level up or down alters the strength of the effect. So, by moving the Blur Background option to its maximum, the widest available aperture is selected.

Despite the confusing names, the Live Guide is simple to use. However, only one of the Live Guide settings can be changed at any one time. While this makes it easier for the camera to automatically produce a correct exposure, it is very restrictive. It would have been better to allow multiple adjustments, such adjusting the saturation and blurring background, and to then display a warning if the selected settings will create a problematic exposure.

7/10

#### WHITE BALANCE AND COLOUR

Those simply wanting to point and shoot will find that the iAuto Change Colour option allows them to quickly and easily warm or

Power

Weight

Connectivity

Dimensions

cool the white balance to their preference. In all other exposure modes, an automatic white balance setting is available that produces natural-looking images with a good neutral white balance. A selection of preset, custom and manual options is also available for those wanting more control.

Like cameras in the current Olympus range, the E-PL1 features a selection of Art Filters. There are six of these effects available, and each adjusts the exposure settings and applies a different filter effect to an image. Of these effects I found that the Pop Art, Grainy Film and Diorama were the most interesting. The Diorama, in particular, stands out. It applies a blur to the top and bottom of the image so that it looks as though you are photographing a subject from above using a tilt-and-shift lens.

#### 8/10

#### **DYNAMIC RANGE**

Measuring around 11EV, the E-PL1 has a dynamic range of about 1EV less than most DSLRs we have seen released in recent months. While I don't find its dynamic range restrictive, the darker tones and shadow areas are a little darker than they could be. When this is combined with the fact that the metering seemingly favours highlight detail, it means that I had to brighten many images slightly using post-capture editing software.

#### **NOISE, RESOLUTION AND SENSITIVITY**

Although the E-PL1 uses the same sensor as the E-P1 and E-P2, it employs a weaker anti-aliasing filter. Our resolution chart test shows that the weaker filter and the accompanying improved signal processing has a positive effect. The 12.3-million-pixel sensor of the E-PL1 managed to reach around 25 on our test chart, which is slightly better than most 12-million-pixel DSLRs.

By default, as the ISO sensitivity increases the noise reduction starts to kick in. While this does reduce the amount of luminance noise that is visible in images, it also produces a slight blur that reduces the amount of detail. At ISO 3200 with the JPEG noise reduction turned on, the E-PL1 can resolve to about 20 on our test chart. but with the noise reduction turned off it can still resolve up to 24, albeit with some reduction in image quality due to noise.

It is a similar story with the E-PL1's raw files. Colour noise can quite easily be reduced, but luminance noise is more difficult if you wish to retain the high level of detail in your images. I decided to leave raw images looking slightly 'grainy' by keeping luminance noise to a minimum, but reducing colour noise as much as possible.

#### **METERING**

For photographers just starting out, evaluative metering will be the most regularly used metering setting. Thankfully, when in



this mode the E-PL1 does an excellent job in most lighting situations. When faced with a dark foreground and bright but overcast sky, the evaluative metering mode seems to carefully expose images so that the foreground shows detail but without burning out the sky. On occasions this means that the foreground is still a little underexposed, but it is easy enough to correct the exposure in-camera or to adjust the image curve using

Diorama mode

gives images the

effect of having

been taken using a

tilt-and-shift lens

Spot and centreweighted metering modes will help to obtain more accurate exposures as the beginner's level of ability advances, but two other spot metering modes are also available. Like the other Olympus Pen and DSLR cameras, the E-PL1 has shadow and highlight spot metering to help ensure that light and dark areas are correctly exposed.

These extra metering settings make the E-PL1 a great option for learning about how to use spot metering to obtain the correct exposure. Combined with the exposure compensation button and the in-camera histogram, it is easy to obtain well-exposed images with this camera.

#### 7/10

#### **AUTOFOCUS**

editing software.

Like all Micro Four Thirds cameras, the E-PL1 relies on a contrast-detection AF system. In fact, the AF system in the E-PL1 is the same as that used in the E-P1 and E-P2. In general use there are 11 AF points available, and any of these can be manually selected for use. With face detection turned on, the number of focus points increases to 25, but these cannot be manually selected.

However, more accurate focusing is possible by switching to the magnified view on the rear screen. This allows one of 225 available AF points to be manually selected. which allows the lens to be focused precisely when taking images of static objects, such as landscapes or still-life photographs.

For most situations I found that the AF performed well, finding focus quickly but struggling a little in low-contrast lighting. While it obviously isn't as fast as a phasedetection system, only those who regularly want to photograph moving subjects will find the system inhibitive.

8/10

#### VIEWFINDER, LIVE **VIEW, LCD AND VIDEO**

As previously mentioned, the E-PL1 has no in-built viewfinder and instead relies on an electronic viewfinder that slides onto the camera's accessory shoe. The Olympus VF-2 electronic viewfinder has a 1.44-million-dot resolution, with a 100% field of view and a refresh rate of 60fps.

Although it is always apparent that the VF-2 is an electronic rather than optical viewfinder, its high specification makes it feel comfortable and natural to use. Yet with the VF-2 costing nearly £250, most entry-level photographers will probably opt instead to use the EPL-1's rear LCD screen.

Measuring 2.7in, the screen is slightly smaller than the 3in models currently found on most DSLRs, but it does help keep the size of the camera down. With only 230,000 dots, the screen is also of a fairly low resolution, so while it is suitable for composing images it is not guite so good for checking detail resolution in-camera.

Like the E-P2, video footage can be captured at a resolution of 1280x720 pixels at a rate of 30fps. Sound can be recorded in stereo, although the E-PL1's built-in microphone is only mono. If you wish to record stereo sound you will need the Olympus SEMA-1 external microphone adapter kit, which costs around £90. AP

#### 7/10

# Verdict

WITH the competition for mirrorless interchangeablelens cameras hotting up, it is important for a manufacturer to have a full complement of cameras in its range. The Olympus Pen E-PL1 is designed squarely for the entry-level market, and as such it should be simple to operate but with enough features to allow a beginner's photographic skills to develop

While the E-PL1 has excellent image quality and a full complement of manual settings and different metering features, there are a few areas in which the handling and operation could be improved to make it easier for entry-level photographers. The first of these is the rather confusingly named features of the Live Guide, such as Express Motions, which appear to be literal translations from Japanese. Similarly, a control dial would have speeded up the time taken to change the exposure settings.

Photographers looking for an affordable Micro Four Thirds camera should be impressed with the E-PL1, but there are still a few finishing touches that need to be made to make it perfect for those starting out in photography.



1 2 3 4	. 5	6	7	8	9	10
FEATURES	8/10					
BUILD/HANDLING	7/10					
NOISE/RESOLUTION	N 29/30					
DYNAMIC RANGE	8/10					
AWB/COLOUR	8/10					
METERING	7/10					
AUTOFOCUS	8/10		Ţ			
LCD/VIEWFINDER	7/10					

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CAND 12 - Sem 14-56 IMME STABLESH  CAND 12 - Sem 15-54 ISIM. MINT GOED A NEW YESIO.  CAND 12 - Sem 15-54 ISIM. MINT GOED A NEW YESIO.  CAND 12 - Sem 15-54 ISIM. MINT FERDO.  CAND 12 - Sem 15-54 ISIM. MINT GOED A NEW YESIO.  CAND 12 - Sem 15-54 ISIM. MINT GOED A NEW YESIO.  CAND 12 - Sem 15-54 ISIM. MINT STABLESH  MINT STABLESH  CAND 13 - Sem 15-54 ISIM. MINT GOED A NEW YESIO.  CAND 13 - Sem 15-54 ISIM. MINT GOED A NEW YESIO.  CAND 15 - Sem 14-55 ISIM MINE STABLESH. MINT GOED A NEW YESIO.  CAND 15 - SEM 15-54 ISIM MIN GOED A NEW YESIO.  CAND 15 - SEM 15-55 ISIM MINE STABLESH. MINT GOED A NEW YESIO.  CAND 15 - SEM 15-55 ISIM MINE STABLESH. MINT GOED A NEW YESIO.  CAND 15 - SEM 15-55 ISIM MIN II (LITEST). MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MIN II (LITEST). MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MIN II (LITEST). MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MIN II (LITEST). MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MIN II (LITEST). MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-55 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-56 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-56 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-56 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-56 ISIM MINT GOED A NEW YESIO.  CAND 16 - SEM 15-	CANON 60mm f2.8 EFS USM MACRO LENSMIN	T BOXED AS NEW £299.00
AND 12 - SIMM 53-45 USM.  AND 12 - SIMM 53-4	CANON 17 - 85mm 14/5.6 IMAGE STABILISER	MINT BOXED £269.00
AND 19.2 - 70mm EF 3.54 S/M II	CANON 20 - 35mm 13.5/4.5 USMMIN	MINT, 0170 OR
DAMON 28 - 60mm 53-55 (UM   MINT ESSOD	CANON 28 - 70mm FF 3 54 5 MK II	MINT CROOL
CAND 42 - 105mm 153-6 LOSM 15M SM STRBILLSER) MINT 114-50.  CAND 42 - 105mm 153-6 LOSM 15M STRBILLSER) MINT 126-50.  CAND 43 - 50mm 143-6 EF ZOOM EMS MINT 126-50.  CAND 43 - 50mm 143-6 EF ZOOM EMS MINT 126-50.  CAND 43 - 50mm 143-6 EF ZOOM EMS MINT 126-50.  CAND 47 - 30mm 143-6 EF WI III MINT 126-50.  CAND 47 - 30mm 143-6 EF WI III MINT 126-50.  CAND 47 - 30mm 143-6 EF WI III MINT 126-50.  CAND 47 - 30mm 143-6 EF WI III MINT 126-50.  CAND 47 - 30mm 143-6 EF LOSM MINI (114-15T) MINT 126-50.  CAND 47 - 30mm 143-6 EF LOSM MINT 126-50.  CAND 47 - 30mm 153-6 EF LOSM MINT 126-50.  CAND 47 - 30mm 153-6 EF LOSM MINT 126-50.  CAND 47 - 30mm 153-6 EF LOSM MINT 126-50.  MINT 126-50.  CAND 47 - 42 EF CHENSON TUBE MINT 126-50.  CAND 47 - 42 EF CHENSON TUBE MINT 126-50.  CAND 48 - 42 EF CHENSON TUBE MINT 1	CANON 28 - 80mm f3.5/5.6 USM	00.992 TAIM
CAND 18 - 185m 185.6 EVEN IS MIG STREUSER MINT 1285.00 CAND 18 - 185m 185.6 EVEN IS MINE STREUSER MINT 1285.00 CAND 18 - 185m 185.6 EVEN IS MINE STREUSER MINT 1286.00 CAND 18 - 185m 185.4 EVEN IMME STREUSER MINT 1286.00 CAND 18 - 185m 185.6 EVEN IS MINE STREUSER MINT 1286.00 CAND 18 - 185m 185.6 EVEN IS MINE STREUSER MINT 1286.00 CAND 18 - 185m 185.6 EVEN IS MIN IL LATEST) MINT 1286.00 CAND 18 - 185m 185.6 EVEN IS MIN IL LATEST) MINT 1286.00 CAND 18 - 185m 185.6 EVEN IS MIN IL LATEST) MINT 1286.00 CAND 18 - 185m 185.6 EVEN IS MIN IL LATEST) MINT 185M 185M 185M 185M 185M 185M 185M 185M	CANON 28 - 105mm 13.5/4.5 USM	MINT £145.00
CAND 35 - 50mm Mis 24 F 2001 LMMS	CANON 28 - 135mm f3.5/5,6 USM IS (IMG STABILISER)	MINT £325.00
AWAY 17 SOUTH 1534 SE LOM MANE STREUBER WINT SOUTD 1545 OLD 15	CANON 35 - 80mm 14/5.6 EF ZOOM LEMS	MINT E39.00
CAMON 15   SOLIM 145.6   EVAN   MARE STREUSER	CANON TO - 300mm fd 5/5 6 HSM IMAGE STABILISER	MINT BOXED \$345.00
DAMN 15 - 500mm 1456 ES M MII   MITEST)	CANON 75 - 300mm 14.55.6 LISM IMAGE STABILISER	MINT COSE OF
CAMON 15 - 307mm 15.5 E (SIS) M M III (LITEST) MINT BOXED AS NEW YESOO CAMON 100 - 300mm 15.6 E F (MACRO MINT BOXED DESIGN CAMON 100 - 300mm 15.6 E F MACRO MINT SEX DESIGN CAMON IN TO SEX DESIGN CAMON IN TEXT SEX DESIGN CAMON IN TEX	CANON 75 - 300mm f4.5/5.6 EF MK III	00.883 -TMIM.
CANON 100 - 300mm 15.65 E FLISM  AMY 19300 D 18300 MM 15.65 C FLISM  AMY 19300 MM 16.65 C FLISM  AMY 19300 MM 16.6	CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST) MIN	T BOXED AS NEW £159.00
AND 19 - 300M To	CANON 100 - 300mm 14.5/5.6 EF USM	MINT BOXED £169.00
AWAY EFF SE DITENSIVE MATERIALS AWAY ESSEN ENGAGE AND SERVICES AWAY ESSEN ESSEN ENGAGE AWAY ESSEN ESSE	CANON 100 - 300MM 15.6 EF MACAU	MINT 199.00
DAMON EF 1 4'S EXTEMBER  MINT CASED DISSON  CAMON EF 2'S CETTEMBER  MINT CASED DISSON  CAMON BE 2'S COSTER FOR EQS YIVEOS 8te  MINT - BODDED SECON  CAMON BE 18 DATO GREEN FOR EQS YIVEOS  CAMON BE 18 DATO GREEN FOR EQS YIVEOS  CAMON BA 18 DATO GREEN FOR EQS YIVEOS  CAMON SHOE EF LASH + INST  MINT CASED DISSON  CAMON SHOE EF LASH + INST  MINT CASED DISSON  CAMON SHOE EF LASH + INST  MINT CASED DISSON  CAMON SHOE EF LASH + INST  MINT CASED DISSON  CAMON SHOE EF LASH + INST  MINT CASED DISSON  CAMON SHOE EF LASH + INST  MINT CASED DISSON  CAMON SHOE EF LASH + INST  MINT CASED DISSON  CAMON SHOE EF LASH + INST  MINT CASED DISSON  CAMON SHOE EF LASH + INST  MINT CASED DISSON  CAMON SHOE EF LASH + INST  MINT CASED DISSON  SHOW TO SHOE AS A POWER OF SHOE AS A POW YELSON  SHOW TO SHOE AS A POWER OF SHOE AS A POW YELSON  SHOW TO SHOE AS A POWER OF SHOE AS A POW YELSON  SHOW A SHOE AS EACH OF MARKETS HIMT BOXED SAS ON SHOE AS A POW YELSON  SHOW A SHOE AS EACH OF MARKETS HIMT BOXED SAS ON SHOE AS A POW YELSON  SHOW A SHOE AS EACH OF SHOE AS A POW YELSON  SHOW A SHOE AS EACH OF SHOE AS A POW YELSON  SHOW A SHOE AS EACH OF SHOE AS A POW YELSON  SHOW A SHOE AS EACH OF SHOE AS A POW YELSON  SHOW A SHOE AS EACH OF SHOE AS A POW YELSON  SHOW A SHOE AS EACH OF SHOE AS A POW YELSON  SHOW A SHOE AS EACH OF SHOE AS A POW YELSON  SHOW A SHOE AS EACH OF SHOE AS A POW YELSON  SHAW A SHOE AS EACH OF SHOE AS A POW YELSON  SHAW A SHOE AS EACH OF SHOE AS A POW YELSON  SHAW A SHOE AS A POWER OF SHOE AS A POW YELSON  SHAW A SHOE AS A POWER OF SHOE SHOE AS A POW YELSON  SHAW A SHOE AS A POWER OF SHOE SHOE AS A POW YELSON  SHAW A SHOE AS A POWER OF SHOE SHOE SHOE POWER SHOE PO	CANON EF - 25 EYTENSION TUBE	MINT: 075.00
DAMON EP 24 EXTENDER  ANN PB 25 BOSTER FOR EQS 11/EQSS etc.  MINT FORDED 25/EQ  ANN PB 26 BOSTER FOR EQS 11/EQSS etc.  MINT FORDED 25/EQ  ANN PB 26 BOSTER FOR EQS 11/MS ETC.  MINT SECSED  ANN PB 26 BOSTER FOR EQS 11/MS ETC.  MINT GASED 25/EQ  ANN PB 26 EA,SSH + MST  MINT CASED 25/EQ  CAND MA 96 EP A,SSH + MST  MINT CASED 25/EQ  CAND MA 96 EP A,SSH + MST  ANN EA,SSH EVEC  CAND MA 97 BOSTER AND RECEIVER  MINT ES/EQ  SEGNA 25/EQ  S	CANON EF 1.4 X EXTENDER.	MINT CASED £199.00
CANON HE DE BOOSTER FOR BOS IVEFOSS etc. MINT -BOOKED SEVEN CANON HE BE DOSSTER FOR BOS IVINS ETC. MINT SEVEN CANON HE PE LANT GRIP FOR BOS IVINS ETC. MINT CASED DYSON CANON HAVE PLASH + INST CANON HAVE PLASH CANON HAVE PLASH + INST CANON HAVE PLASH	CANON EF 2 X EXTENDER	MINT BOXED £215.00
CANNO HE EL BOUSTER FOR LOS INN.  DOWN HE HE HAVE FIND COMMON HE HAVE FIND COMMON HE HAVE HAVE FIND CANNO HAVE HAVE HAVE FIND CANNO HAVE FIND HAVE FIND HAVE FIND HAVE FIND CANNO HAVE FIND	CANON PB E2 BOOSTER FOR EOS 1V/EOS3 etc	MINT - BOXED £99.00
CAND 49 EP EN 1987 FOR THE OS THING ETC. MINT CASED EXTRACT CAND 49 EP E FASH + NIST MINT CASED EXTRACT CAND 49 EP E FASH + NIST MINT CASED EXTRACT CAND 49 EP E FASH + NIST MINT CASED EXTRACT CAND 49 EP E FASH + NIST MINT CASED EXTRACT CAND 40 EP E FASH + NIST EXT	CANON PB E1 BOOSTER FOR EOS 1/1N	EXC++ £75.00
CANON SAJEZ FLASH - HIST	CANON BP-E1 BATT GHIP FOR EOS 1/1 N/3 ETC	MINI EE9.00
ADMON 45 FET A.SH  AMM TO ASSED FRED  CAMON LIST TRANSPERSH  AMM TO SECRET SECR	CANON SAN EZ ELASH 4 INST	MINT CASED E109:00
DAMON MILS RINGFLASH.  MINT TISSOC  CAMON LOST RAMASIMITERA AND RECIEVER  MINT TISSOC  CAMON LOST RAMASIMITERA AND RECIEVER  MINT TISSOC  CAMON LOST RAMASIMITERA AND RECIEVER  KENCO TELEPULS PROS 300 of 1 x 0 000 METERE MINT BOILED AS NEW YELSOC  KENCO MICHOEL SERVICE PROS AND METER CAMON MINT DOILED SERVICE  KENCO MICHOEL SERVICE PROS METER CAMON MINT DOILED SERVICE  SIGNA AZION HIS ESTO BLASS MENTER CAMON MINT DOILED AS NEW YELSOC  SIGNA MINT DOILED AS NEW ASSOCIATION MINT DOILED AS NEW YELSOC  SIGNA 12 SERVICE AS SERVICE PROS MENTER DOILED AS NEW YELSOC  SIGNA 12 SERVICE AS SERVICE PROS MENTER DOILED AS NEW YELSOC  SIGNA 12 SERVICE AS SERVICE PROS MENTER DOILED AS NEW YELSOC  SIGNA 12 SERVICE AS SERVICE PROS MENTER DOILED AS NEW YELSOC  SIGNA 12 SERVICE AS SERVICE PROS MENTER DOILED AS NEW YELSOC  SIGNA 12 SERVICE PROS MENTER DOILED AS NEW YELSOC  SIGNA 16 S	CANON 430 FZ FLASH	MINT CASED 575.00
CANON LCS TRANSIMITERAND RECEIVER  AMT 199/00  CANON LCS TRANSIMITERAND RECEIVER  AMT 199/00  CROCO TELPULS PRO 300 DG 14 × CONNERTER, NINT BOXED AS NEW 17/55/00  SIGMA 200m 18 B EF DG ASPHERD FR LATEST)  MINT 300XED 394/00  SIGMA 200m 18 B EV DG ASPHERD FR LATEST)  MINT 300XED 394/00  SIGMA 200m 18 B EV DG ASPHERD FR LATEST)  MINT 300XED 207/00  SIGMA 190m 25 APD MACRO LINTEST)  MINT 300XED 207/00  SIGMA 190m 25 APD MACRO LINTEST)  MINT 300XED AS NEW 149/00  SIGMA 190m 25 APD MACRO LINTEST)  MINT 300XED AS NEW 149/00  SIGMA 190m 25 APD MACRO LINTEST)  MINT 300XED AS NEW 149/00  SIGMA 190m 25 APD MACRO LINTEST)  MINT 300XED AS NEW 149/00  SIGMA 190m 25 APD MACRO LINTEST)  MINT 300XED AS NEW 149/00  SIGMA 190m 25 APD MACRO LINTEST  MINT 300XED AS NEW 149/00  SIGMA 190m 25 APD MACRO LINTEST  MINT 300XED 195/00  SIGMA 190m 25 APD MACRO LINTEST  MINT 300XED 195/00  SIGMA 190m 25 MINT 300XED APD MACRO LINTEST  MINT 300XED 195/00  SIGMA 190m 25 MINT 300XED APD MACRO LINTEST  MINT 300XED 195/00  SIGMA 190m 25 MINT 300XED APD MACRO LINTEST  MINT 300XED 195/00  SIGMA 190m 25 MINT 300XED APD MACRO LINTEST  MINT 300XED 195/00  SIGMA 190m 25 MINT 300XED 19	CANON ML3 RINGFLASH	00.9113 TAIM
CANON LOT TRANSMITTER AND RECEIVER KENCO TELPLUS PRO 300 DG 14 X-00METTER MINT BOXED AS NEW YELSON KENCO MED 25 X-00METTER CAM. MINT BOXED AS NEW YELSON SIGNA ZIMM THE FOR ASPHERIC FE (LATEST) MINT BOXED 24500 SIGNA ZIMM THE FOR ASPHERIC FE (LATEST) MINT CASED 22800 SIGNA ZIMM THE STOR ASPHERIC FE (LATEST) MINT CASED 22800 SIGNA ZIMM ZIMM THE STOR ASPHERIC FE (LATEST) MINT SOUTH STORE SIGNA ZIMM ZIMM THE STORE ASPHERIC FE (LATEST) MINT SOUTH SOUT	CANON LC3 TRANSMITTER AND RECIEVER	MINT £199.00
NENCO LIEDE DE 2 X CONMETTER CAN DE CAS DE C	CANON LC4 TRANSMITTER AND RECEIVER	MINT £245.00
ASPAC WITH 20 FT OF ASPHERIC CAT.  SIGNA Zimm 11 a FT DG ASPHERIC CAT.  SIGNA Zimm 12 b TT DG ASPHERIC CAT.  MINT COLUEN SERVICE CAT.  MINT SOUTH AS NOT MACRO TO THE COLUEN SERVICE CAT.  SIGNA 12 CHARLES AND MACRO DE CHARLES CAT.  MINT SOUTH AS NOT MACRO TO THE CAT.  SIGNA 12 CHARLES CAT.  SIGNA 13 CHARLES CAT.  SIGNA 14 CHARLES CAT.  SIGNA 15 CHARLES CAT.  SIGNA 15 CHARLES CAT.  SIGNA 16 CHARLES CAT.  SIGNA 16 CHARLES CAT.  SIGNA 17 SIGNA SERVICE CAT.  SIGNA 18 CHARLES CAT.  MINT SOUTH SIGNA CAT.  SIGNA 18 CHARLES CAT.  MINT SOUTH SIGNA CAT.  MINT SOUTH S	KENGO TELEPLUS PHO 300 DG 1.4 X CONVEHTER.MIN	I BUXED AS NEW E125.00
SIGMA Zommin B EX DG ASHERIC AF [ATEST]	SIGNA 20mm H R EE DG ASDHEDIC DE /I ATESTI	MINT BOYED \$345.00
GIGNA 28-mm in 8 ZV.06 (JUTEST) INNISED MAN BOXED 52700 SIGNA 150-mas 52 LOB (JACO) LATEST) MAN BOXED 52700 SIGNA 150-mas 52 LOB (JACO) LATEST) MAN BOXED AS NEW 13800 SIGNA 120-mas 156.6 EX DOS NO. JACTS) MAN BOXED AS NEW 14800 SIGNA 12 -28-mm 156.6 EX DOS NO. JACTS) MAN BOXED 15300 SIGNA 17 -35-mm 28.9 EX ASYPERICAL AF SIGNA 18 -25-mm 16.5 EX DOS NO. JACTS MAN BOXED 15300 SIGNA 18 -25-mm 16.5 EX DOS DOS NO. SIGNA 18 -25-mm 16.5 EX DOS DOS DOS NO. SIGNA 18 -25-mm 16.5 EX DOS DOS DOS DOS NO. SIGNA 18 -25-mm 16.5 EX DOS DOS DOS DOS NO. SIGNA 18 -25-mm 16.5 EX DOS	SIGMA 20mm 11.8 EX DG ASPHERIC RE / LATESTI	MINT - CASED \$299 On
SIGNA 150m #2 EV DÓ MACÍÓ (ATÉST)	SIGMA 28mm (1.8 EX DG (LATEST) UNUSED	MINT BOXED \$279.00
SIGMA 18 Mm d.S. APO MKC DB EX HSW (JATEST), WINT SOXED AS NEW HERSON SIGMA 12 - SAMH 15.56 EX DB HSW (JATEST), WINT SOXED AS NEW HERSON SIGMA 17 - SSMH 12.84 EX ASPI-ERICAL AF SIGMA 18 - SSMH 15.56 EX DB JC GLASS, WINT SOXED THE MEDIA SIGMA 18 - STAMH 15.00 EVEN DB JC GLASS SIGMA 18 - STAMH 15.56 EX DB JC GLASS, WINT SOXED THE SIGMA 19 - STAMH 15.00 EVEN WINT SOXED AS NEW BYSIGO SIGMA 50 - SIGMA 25 - SI	SIGMA 105mm f2.8 EX DG MACRO (LATEST)MIN	T BOXED AS NEW £319,00
SIGMA 12 - ZEMM 19.56 EX DG HOSK (LHEST) MINT BOURD AS NEW 1985.05   SIGMA 17 - SEM DE AN EXPERICAL AF MINT BOURD 1950.0   SIGMA 18 - 125mm 13.55.6 DC SLD GLASS MINT BOURD 1915.00   SIGMA 18 - 207mm 15.95.3 DC OPTICAL STRAILISER MINT BOURD AS NEW 1925.05   SIGMA 51 - 307mm 12.0 MKII APO EX DG HOSM MINT BOURD 1939.00   MIN	SIGMA 180mm f3.5 APO MAC DG EX HSM (LATEST)MIN	T BOXED AS NEW £469.00
SIGMA 18 - 125mm 13-56.6 DC SLD GLASS	SIGMA 12 - 24mm 14.5/5.6 EX DG HSM (LATEST)MIN	HOUSED AS NEW £465.00
SIGMA 18 - 200rm 13:36:3 DC OPTICAL STABILISER MINT BOXED AS NEW E219:00 SIGMA 50 - 150mm 12:8 MKII APO EX DG HSM MINT BOXED 6459:00	SIGNA 18 - 125mm \$1.55 6 DC SI D CLASS	MINT BOXED £195.00
SIGMA 50 - 150mm 12.8 MKII APO EX DG HSM	SIGMA 18 - 200mm t3:5/6:3 DC OPTICAL STARILISER MIN	T BOXED AS NEW 6219 00
	SIGMA 50 - 150mm f2.8 MKII APO EX DG HSM	MINT BOXED £459.00

SIGMA 50 - 500mm ff4/6.3 EX DG (LATEST)	MINT CASED £799.00
SIGMA 55 - 200mm f4/5.6 DC	CO:992 TAIM
SIGMA 70 - 200mm f2.8 EX A/F HSM MACRO DG + HOC	
SIGMA 100 - 300mm 14 EX IF DG (LATEST)	MINT-BOXED £729.00
SIGMA 120 - 300mm f2.8 APO EX IF HSMMIN	
TAMRON 28 - 300mm f3.5/6.3 MACRO LD NF ASPHERIC	
TOKINA 16 - 50mm f2.8 AT-X DX Superb lens (LATEST)MI	
TOKINA 20 - 35mm f2.8 ATX PRO + HOOD + CASED	MINT BOXED \$225.00

#### **Canon Manual Focus**

CANON F1 AE 1984 OLYMPIC GAMES EDITION	"NEW AND UNUSED" £1,395.00
CANON F1 AE ("UNUSED")	MINT BOXED £999.00
CANON F1 AE + AE MOTOR DRIVE FN	EXC+++ £499.00
CANON 28mm f2 FD	MINT - £145.00
CANON 55mm f1.2 FL	MINT £275.00
CANON 85mm f1.8 FD	
CANON 200mm 2.8 FD	
CANON 135mm t2 FD	
CANON 500mm f8 REFLEX FD	MINT BOXED £345.00

#### Contax "G" Compacts and SLR

CONTAX 28mm f2.8 BIOGON "G"	MINT CASED £175.00
CONTAY 90mm (2.8 SOWNAR 1G1	MINT BOXED \$130 OO
CONTAX 35 - 70mm f3 5/5 6 VARIO SONNAR T*	MINT 6379.00
CONTAX 35 - 70mm f3.5/5.6 VARIO SONNAR T*	MINT BOXED £425.00
CONTAX TLA 140 FLASH	MINT CASED \$49.00
CONTAX TLA 200 FLASH	MINT CASED \$95.00
CONTAX TLA 200 FLASH BLACK	MINT CASED \$95.00
CONTAX LEATHER ERC + LONG FRONT COVER "G2"	MINT- £79.00
CONTAX ERC SHORT/LONG FRONT COVER ONLY "G2"	MINT- £35.00
CONTAX TITANIUM HOODS, FILTERS, etc FOR "G" MINT	
CONTAX ARIA BODY (SUPERB.STRAP, INSTRUCTIONS)	MINT BOXED £325.00
CONTAX ST BODY	EXC+++ 1269.00
CONTAX ST BODY CONTAX RTS II QUARTZ BODY	
CONTAX T2 TITANIUM & CASE . STRAP INSTRUCTIONS	WINT BOXED £265.00
CONTAX 28mm f2.8 Distagon T* FOR SLR	MINT CASED £199.00
CONTAX FIT YASHICA 28mm f2.8 )SUPERB CONDITION	MINT 985.00
CONTAX 45mm f2.8 TESSAR	MINT- £175.00
CONTAX 50mm f1.4 PLANAR AE	MINT- £149.00
CONTAX 50mm f1.7 PLANAR AE	MINT \$79.00
CONTAX 85mm f1.4 PLANAR MM	EXC+++ £399:00
CONTAX 135mm t2.8 SONNAR MM	MINT CASED £169.00
CONTAX 135mm t2.8 SONNAR MM	EXC++ £125.00
CONTAX 135mm t2.8 SONNAR CONTAX 200mm t3.5 TELE TESS T* AE	MINT £125.00
CONTAX 200mm f3.5 TELE TESS T* AE	MINT £199.00
CONTAX 28 - 70mm f3.5/4.5 VARIO SONNAR T* MM	MINT CASED £299.00
CONTAX 28 - 85mm f3.3/4 VAR SON	MINT- £399.00
CONTAX TLA 280 FLASH	BOXED AS NEW £119.00

#### Leica "M", "R" & Screw & Binoculars

LEICA M7 FLAG (LTD EDITION UK 30)	
LEICA M7 BODY BLACK. LEICA M6 TTL CHRONE (SUPERB AS NEW CONDIT	MINT- \$1,275.00
LEICA MISTEL CHROME ISTREBB AS NEW CONDIT	YOM MINT BOYED C1 275 OC
LEICA M6 TITANIUM BODY	MINT OF 100 NO.
LEIGH NO THATEON DOOR	AMAIT DOVED COSE OF
LEICA M6 BODY BLACK LEICA M4-2 BLACK BODY	MIN   BUXED 1885.00
LEICA M4-2 BLACK BODY	MINT - BOXED £7/5.00
LEICA M4 P BLACK BODY	EXC++ £595.00
LEICA M3 BODY DAV + LEICA ERC CASE	EXC+++ £445.00
LEICA M3 BODY (REALLY NICE USER)	EXC++CASED £399.00
LEICA M3 BODY GLASS PRESS PLATE	FXC++ 9425.00
LEICA M2 BODY & LEATHER ERC	EXC444 \$495.00
VONICA LEVAD DE : FORM P1 : VONICA EL ACH	MINT BOVED AS NEW COSE OF
LEICA MY BUCK BODY LEICA MS BODY DWY + LEICA FRC CASE LEICA MS BODY DWY + LEICA FRC CASE LEICA MS BODY PLALLY NICE USER), LEICA MS BODY GLASS PRESS PLATE LEICA MS BODY + LEATHER ERC KONICA HEXAR FF + SOMM Z + KONICA FLASH LEICA ZIMM 13.4 SUPER AVIGULON + FINDER	MINT OF 100 OC
LEICA 2 IIIII I3.4 SUPER ANGULUN 4 FINUER	MIN 21,180,00
LEICA 5cm f3.5 COLL EDWAR	MN I- 1245.00
LEICA Som 13.5 COLL ELMAR. LEICA Som 12 COLLAPSIBLE SUMMICRON LEICA Som 12 SUMMICRON CHRONE (17640") LEICA Som 12 SUMMICRON CHRONE (17640") LEICA Som 12 SUMMICRON BLACK & BIT JUXTEST)1	MINT IN KEEPER £395.00
LEICA 50mm t2 SUMMICRON CHROME (17640"1)	MINT £425.00
LEICA 50mm 12.8 FLMAR COLLAPSARLE	MINT \$295.00
LEICA Filmon (2 STRUMCROW BLACK & BIT IT ATEST) 1	JINT BOYED AS NEW \$1,195.00
LEICA 50mm f2 SUMMIC CHROME (LATEST NOT 6 BIT)	MINT BOYED AS MEMI SOOS OF
LEICA DOWN 43 CHARLISTON ACCUEDIC M. DI ACVI	EVO BOYED OF 105 OC
LEICA 90mm t2 SUMMICRON ASPHERIC M (BLACK) LEICA 90mm t2 SUMMICRON CHROME	LINE TO COLED AN ACTUAL CONTROL OF
LEICA 90mm 12.8 ELMARIT CHRONE	MINT £299.00
LEICA 135mm f2.8 ELMARIT M FOR M3	MINT £345.00
LEICA 135mm f4.5 HEKTOR + HOOD + FINDER M	MINT- £199.00
LFICA 200mm f4 TFLYT + HOOD	MINT 9495.00
LEICA MOTOR M	MINT BOXED AS NEW \$395.00
LEICA MINI TRIBODARALL & SOCKET HEAD	MINT CUS OF
LEICA STOM TE SE LIMARIT IN FOR MS.  LEICA 155mm 15 E LIMARIT IN FOR MS.  LEICA 155mm 14 S HEXTOR + HOOD + FINDER M.  LEICA 200mm 14 TELYT + HOOD  LEICA MOTORM HOOD HOUSE SOCKET HEAD  LEICA STORT HOOD HOUSE SOCKET HEAD  LEICA STORT HOOD HOUSE SOCKET HEAD  LEICA STORT HOUSE HEICA HOUSE HE	MINIT CASED CHOOS
LEIGA OFFICE TOTAL IN FILED I	HANT DOVED AS NEW DATE OF
LEICA SEZAD IIIANIUM FINISH	.MINI BUXED AS NEW £1/9/00
LEICA SF240 FLASH	MINT BUXED AS NEW £165.00
LEICA ERC CASE FOR M6M7 BLACK	MINT BOXED \$99.00
LEICA ERC CASE FOR M6/M7 BLACK	MINT- £75.00
LEICA SP280 THANSH LEICA SP280 FLASH LEICA BRO CASE FOR MANY BLACK LEICA ERIC CASE FOR MANY BLACK LEICA FIT WIDER BLACK LEICA FIT WIDER BLACK LEICA SP1 WI	MINT BOXED £175.00
LEICA FIT MR BATTERY (LOW LISE)	MINT \$40.00
FICA 5cm t2 SIMMITAR & FILTER & HOOD	MINT \$195.00
LEICA SERVE TO E ELIMAD * 16464K ECC DINC	MINT/BOVED 0305 00
LEICA COME ALFI MAD CODEM CUD - COME EDD	MINT OF CENT OF
LEICA 90mm 14 ELMAR SCREW CHR + 90mm FDR . LEICA 90mm 14 HEAD + 16467 FOC MOUNT FOR VISC LEICA 9cm 14 ELMAR SCREW BLACK . LEICA 50mm 11.4 SUMMILUX (2 CAM)	
LEICA 9011 14 HEAD + 16467 FOC WOUNT FOR VISC	MINI £199.00
LEICA 9cm 14 ELWAR SCREW BLACK	EXC++ £79.00
LEICA 50mm f1.4 SUMMILUX (2 CAM)	EXC ++ £359.00
LEICA 28 - 70mm t3.5/4.5 VARIO ELMAR	MINT £545.00
LFICA 28 - 70mm t3 5/4 5 VARIO FLMAR	FXC ++ 5295.00
FICA 35 - 70mm F4 VARIO FI MAR 3 CAM	EXC 44 6319.00
LEICA 70 - 210mm M VAD ET M 3 CAM	MINT CASED CARS OF
LEICA DO 2000- H VADIO EL MAD / DOM	EVA 0405 00
LEIGA 80 - ZUMMI H VARIO ELMAR (HUM LENS)	EAU ## 1463.00
LEICA MUTOR WINDER FOR R (14209)	MINI BUXED AS NEW £195.00
LEICA TRINOVID 8 x 50 BA & CASE	
DEMON TOWARD AND ADDRESS AND ACCURAGE AND ACCURACE AND AC	WHAT COVER UP LESSING
	MINT CASED £295.00
LEICA DUOVID 10 + 15 x 50 BINO + HARD ER CASE	MINT CASED \$295.00
LEICA 50mm 1.4 SUMMILIUX (2 CM) LEICA 25 70mm 154.5 VARIO ELMAR LEICA 28.7 70mm 154.5 VARIO ELMAR LEICA 28.7 70mm 154.5 VARIO ELMAR LEICA 35.7 70mm 154.5 VARIO ELMAR 15 CM LEICA 36.7 70mm 164.7 VARIO ELMAR 15 CM LEICA 36.7 20mm 14 WAR ELM 3 CM LEICA 36.7 20mm 14 WAR ELM 3 CM LEICA 36.7 20mm 164.7 RIVERS LEICA 164.7 25 5 CM 1764.VIV 0 COMPACT BRIOS. LEICA 164.7 25 SC 34.7 TRAINIVID COMPACT BRIOS. LEICA 164.7 25 SC 34.7 TRAINIVID COMPACT BRIOS. LEICA 164.7 SC 36.7 TRAINIVID COMPACT BRIOS.	MINT CASED £1,199.00 MINT BOXED £299.00
LEICA DUOVID 18 + 15 x 50 BINO + HARD ER CASE KOWA TSN-2 SPOTTING SCOPE + 20-60 200M MINOY 10/24 RP COMPACT RIVING MARS + CASE	MINT CASED £295.00  MINT CASED £1,199.00  MINT BOXED £299.00  MINT BOXED £299.00
LEICA DUOY 19 + 15 x 50 BINO + HARD ER CASE KOWA TSV: D POTTING SCOPE + 20-60 ZOOM MINOX 10:24 BR COMPACT BINOCULARS + CASE SWADOWSKI 7 x 43 SU BINOCULARS	MINT CASED £295.00 MINT CASED £1,199.00 MINT BOXED £299.00 MINT BOXED £299.00 MINT £125.00
MINOX 10x24 BR COMPACT BINOCULARS + CASE SWAROVSKI 7 x 42 SLC BINOCULARS	MINT E125.00 MINT CASED E775.00
LICK DUVID 19 + 15 x 90 BINO + HARD BRO ASE KOWAT SN/2 SPOTTING SCOPE + 20 d 20 CM. MINOX 10x24 BR COMPACT BINOCULARS + CASE SWAROVSKI 10 x 42 EL BINOCULARS SWAROVSKI 10 x 42 EL BINOCULAR.	MINT E125.00 MINT CASED E775.00

#### Voigtlander & Ricoh & Compacts

VOIGTLANDER BESSA R2a BLACK BODYMINT	BOXED AS NEW £499.00
VOIGTLANDER BESSA L BODY CHROME	00.992 TAIM
VOIGTLANDER BESSA T BODY BLACK	MINT- BOXED £199.00
VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FDR (B)	MINT BOXED £325.00
VOIGTLANDER 25mm f4 SKOPAR + FINDER BLK	MINT BOXED £295.00
VOIGTLANDER 25mm f4 SKOPAR + FINDER SIL	MINT BOXED £295.00
VOIGTLANDER 25mm f4 SKOPAR + FINDER + M MOUNT	
VOIGTLANDER 35mm f2.5 COL SKOP BLACK	
VOIGTLANDER 50mm f1.5 NOKTON ASPHERIC + HOOD	
VOIGTLANDER 90mm (3.5 APO LANTHAR (BLK)	MINT BOXED £245.00
VOIGTLANDER WINDER BESSAT + ALL R'CAMS	MINT BOXED £129.00
RICOH GR1 DATE BODY PRESENTATION BOX	
RICOH GR1V + RING + FILTERS AND HOOD	
RICOH GR10 FILM COMPACT	
MINOLTA TC 1 TITANIUM COMPACT	MINT-BOXED \$495.00

#### **Medium Format**

BRONICA 50mm t2.8 ZENZANON MC	MINT £175.00
BRONICA 150mm 13.5 PE	EXC+++BOXED £175.00
BRONICA 150mm 13.5 ZENZANON E	MINT + HOOD £159.00
BRONICA 150mm 13.5 ZENZANON E	EXC+ £120.00
BRONICA 150mm F4 E	MINT- £169.00

BRONICA 250mm f5.6 MC	MINT + HOOD \$105.00
BRONICA 500mm f8 ZENZANON	MINT 0795 nn
BRONICA E120 BACK ETRS	MINT CAD OU
BRONICA E120 BACK	
BRONICA ETRS/ETRS/ POLAROID BACK	MIMT - 685.00
METZ SCA 386 TTL LEAD ETRS/SQA:	00.000 TARK
BRONICA AEII PRISM FINDER	MINT DATE OF
DRUNGA ACII PRION FINUER	MINIT COO.OO.
BRONICA STELECONVERTER 2X BRONICA SPEEDGRIP E FOR ETRS/I	MINT COLOR
DRONICA MOTOR DRIVE FOR	MINT DOVED PARE OF
BRONICA MOTOR DRIVE EI II  HASSELBLAD X PAN + 45mm COMPLETE	MINI-BUACU £ 185.00
HASSELBLAD X PAN + 45mm COMPLETE	MINI BUXED E1,145.00
HASSELBLAD 90mm M FOR X PAN	N F IN KEEPEH £365.00
HASSELBLAD 500CM +WLF+BACK + 80mm CF	EXC+++ £795.00
HASSELBLAD 500EUM + A12 + 80mm F2.8 T'	MINT-BOXED £585.00
HASSELBLAD 500EUM + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 40mm 14 DISTAGON CF	MINT £1,095.00
HASSELBLAD 150mm f4 SONNAR CF	EXC+++ £399.00
HASSELBALD 250mm (6 SONNAR T1 CF	MINT E899.00
HASSELBLAD HC 50 - 110 t3.5 FOR H SYSTEM MINT BOXED	+ HB FILTER £2,495.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD A12 BACK BLACK AND SILVER	MINT BOXED £145.00
HASSELBLAD A12 BACK BLACK AND SILVER	MINT - £99.00
HASSELBLAD MACRO FLASH M2 HEADS & CONTROL	MINT-BOXED \$299.00
MAMIYA RZ 67 PRO BODY + 110 LENS + 120 BACK	MINT 9595.00
MAMIYA 127mm 13.8 LENS FOR RZ	MINT- \$199.00
MAMIYA 65mm L f4 LENS FOR RZ	MINT- £399.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT- £299.00
MANIYA 250mm N.5 LENS FOR RZ	IN STOCK PHONE
MAMIYA 45mm F2.8 A/F FOR 645 A/F	MINT 6349 00
MAMIYA 150mm t3.5 A/F FOR 645 A/F	MINT 0299 00
MAMIYA 55mm (2 8 N FOR 645	MINT BOYED \$199 no
WAMIYA 80mm f2.8 N/L LEAF SHUTTER COMP	MINT 1299 nn
MAMIYA 210mm ti SEKOR C FOR 645	MINT CASED \$105.00
MAMIYA 210mm 14 SEKOR C FOR 645	MEIM P160 00
MANIYA 120 BACK FOR 645	MINT COOR
MANITA 123 DAGA FOR DAG	MINT DOVED COO OD
MAMIYA 120 BACK FOR RB. PENTAX 6 x 7 MU II BODY + AE PRISM	COVED AC NEW COOR OF
PENTAX 165mm (2.8 SMC +CASE	MINT DOOR OF
YASHICAMAT 124G TLR CAMERA	MINIT 0100.00
TASTICAWAI 1290 ILN CAWCHA	
Nikon Auto-Focus	

NICKO R 500V (R-ALLY NOZ)	THE REPORT LEVE IN LONG LINE	
NICON FS BODY  MINICH SES BODY  MIN	Nikon Auto-Focus	
NICON FS BODY  MINICH SES BODY  MIN	NIKON ES BODY (BEALLY NICE)	MINT BOXED \$475.00
NICON F48 SODY  MICH P690 GODY  MICH P690 GODY		
NICON FEE BODY  NICON POD BODY SUPER  NICON SU	NIKON F4S BODY	MINT-BOXED £389.00
NICON POD BOOK SILVER  MICON POD BOOK SILVER  MICON PS BOOK  MICH SESSON  MICH SESS	NIKON F4E BODY	MINT- £465.00
MICKY 65 BODY  MICKY	NIKON F90X BODY	EXC+++ £95.00
MICKY 65 BODY  MICKY	NIKON FRO BODY SILVER	MINT- BOXED 985.00
MICKY BETT 125 AF TO WICKO NINCORP  MICKY BOTT 125 AF TO MIC	NIKON F55 BODY	MINT-BOXED 965.00
MICKY BETT 125 AF TO WICKO NINCORP  MICKY BOTT 125 AF TO MIC	NIKONOS IVa + 35mm f2.5 + SB 101 STROBE (AS NEW)	MINT CASED 6585.00
MICKY BETT 125 AF TO WICKO NINCORP  MICKY BOTT 125 AF TO MIC	NIKON 18mm f2.8 A/F "D" + HOOD (RAPE LENS NOW)	MINT BOXED £799.00
MICKY BETT 125 AF TO WICKO NINCORP  MICKY BOTT 125 AF TO MIC	NIKON 20mm t2.8 A/D "D"	BOXED AS NEW £345.00
MICKY BETT 125 AF TO WICKO NINCORP  MICKY BOTT 125 AF TO MIC	NIKON 28mm 12.8 A/F "D"	MINT AS NEW £169.00
10 CARD 1 - 150mm 15 S4 5 DK AFS OF ED + 100 DM	NIKON 50mm f1.8 A/F	MINT BOXED £89.00
10 CARD 1 - 150mm 15 S4 5 DK AFS OF ED + 100 DM	NIKON 50mm f1.8 AIF "D"	NEW NEW NEW \$109.99
10 CARD 1 - 150mm 15 S4 5 DK AFS OF ED + 100 DM	NIKON 60mm 12.8 A/F "D" MICRO NIKKOR	MINT BOXED £265.00
10 CARD 1 - 150mm 15 S4 5 DK AFS OF ED + 100 DM	NIKON 300mm M IFED AF-S D (RARE WHITE VERSION)	MINT CASED 6875.00
10 AM 19 - 10 AM 19 AM	NIKON 12 - 24mm 14 UX AF-ED AFS (1 UNLY)	MINT BOXED £575.00
10 AM 19 - 10 AM 19 AM	NIKON 14 - 24mm t2.8 "G" EU AF-S (LATEST)MINT E	BUXED AS NEW 11,099.00
10 AM 19 - 10 AM 19 AM	NIKON 17 - 55mm 12.8 DX ED I/F AF-SMINT	BOXED AS NEW £775.00
MICK NEW 2: 199m (15.66 of 12 EAR-S DX + HOUD	NIKON 18 - 35mm 13.5/4.5 IF ED AF 'U'	MINT BOXED £385.00
MICK NEW 2: 199m (15.66 of 12 EAR-S DX + HOUD	NIKUN 18 - 70mm 13.5/4.5 UX AF-S "G" EU + HUOU	MINI £199.00
NICKY 82 - 550m 1280 FFED SUPERIS SHAPP LEWS). MINT BOXED D12850  NICKY 44 - 550m 1284 FFE TO ARS AND LITEST). MINT BOXED D12850  NICKY 44 - 250m 1284 FFE TO ARS AND LITEST). MINT BOXED D12850  NICKY 44 - 1250m 1284 FFE TO ARS AND LITEST). MINT BOXED D12850  NICKY 45 - 1250m 12856 D14 FF A FHODO. MINT BOXED D12850  NICKY 45 - 1250m 12856 D14 FF A FHODO. MINT BOXED D12850  NICKY 45 - 1250m 12854 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 1250m 12854 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 1250m 12854 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2500m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2500m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2500m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2500m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2500m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2500m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2500m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2500m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2500m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2500m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2500m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2500m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2500m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2500m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2600m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2600m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2600m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2600m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2600m 1865 FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2600m 1865 FF TO BOXED FF TO ARS AND ARD MINT BOXED D12850  NICKY 45 - 2600m 1865 FF TO BOXED FF TO BOXED D12850  NICKY 45 - 2600m 1865 FF TO BOXED FF TO BOXED D12850  NICKY 45 - 2600m 1865 FF TO BOXED FF TO BOXED D12850  NICKY 45 - 2600m 1865 FF TO BOXED FF TO BOXED D12850  NICKY 45 - 2600m 1865 FF TO BOXED T18500  NICKY 45 - 2600m 1865 FF TO BOXED T18500	NIKON 18 - 105mm 'G' ED DX AF-S VIBR REDUCTION	MINI + HOOD £165.00
MINCH SE2 - 105mm 154.5 FM  MINCH SE2 - 105mm 154.5 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SF	NIKON 18 - 135mm 13.5/5,6 °G ED AF-S DX + HOOD	MINT CASED £1/5.00
MINCH SE2 - 105mm 154.5 FM  MINCH SE2 - 105mm 154.5 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SF	NIAUN 20 - 35MM 12.80 IF/ED (SUPERB SHARP LENS)	MINI BUXED 5895.00
MINCH SE2 - 105mm 154.5 FM  MINCH SE2 - 105mm 154.5 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SF	NIKON 24 - 70mm 12.8 IFFED 'G' AF-S [NANO LATEST]	MINT BOXED ET,025.00
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MINCH SE2 - 105mm 154.5 FM  MINCH SE2 - 105mm 154.5 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SF	NIKON 24 - 120mm F3.55.6 D IIF AIF + HOOD	MIN I BUXED £165.00
MINCH SE2 - 105mm 154.5 FM  MINCH SE2 - 105mm 154.5 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SF	NIKON 24 - 12UMM 13.55.6 G IF EU AP-5 VIB HED MINT	BUXED AS NEW E3/3.00
MINCH SE2 - 105mm 154.5 FM  MINCH SE2 - 105mm 154.5 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 154.6 TO M. AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFED VIB RED.  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SE2 - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SFERRIC (JAPEST)  MINCH SEX - 105mm 155.6 TO AF SF	NIKON 25 - 105mm (3.5/4.5 AP - U	MINT DOVED PROF OR
MICK 95 - 200 MI	NINON 35 - JUMIN 12.8 AFF U	MINIT BOXED 5385.00
MICK 95 - 200 MI	MINOR SS - TOSHING SPAS AT	MINIT DOVED \$ 190.00
MICK 95 - 200 MI	MINOR 20 - 2001811 14/3/0 G DA APOIR ED VID DEDISTRON MINUTED	CACED AC MEW P4 400 00
MICK 95 - 200 MI	NIVON 70 - 200mm 45 EIS 6 YOU AS CIE ED VIID DCD	MINT DOVED PRODUCT
MICKIN ME 25 GMARACK FOR F5  MICKIN ME 25 GMARACK FOR F5  MICKIN ME 25 GMARACK FOR F5  MICKIN SE2 STEASH  MICKIN SE3 STEASH  MI	NIMON 90 - 200mm 42 B I/C ED 101 2 TOHICH /I ATECT!	MINT CASED COSE OF
MICKIN ME 25 GMARACK FOR F5  MICKIN ME 25 GMARACK FOR F5  MICKIN ME 25 GMARACK FOR F5  MICKIN SE2 STEASH  MICKIN SE3 STEASH  MI	NIVOW 90 - 400mm W.E.S. A.E. TO URDATION DED	MINT BOYED POTE OF
MICHON S22 BF FLASH  MICHON S23 BF FLASH  MICHON S24 BF FLASH  MICHON S25 BF FLASH  MICHON S2	NIKON ME 23 DATABACK FOR ES	MINT F295.00
MICHON S22 BF FLASH  MICHON S23 BF FLASH  MICHON S24 BF FLASH  MICHON S25 BF FLASH  MICHON S2	NIKON MR 23 GRIP CONVERTS EA/EAS INTO AN EAF	MINT BOXED \$195.00
MICHON S22 BF FLASH  MICHON S23 BF FLASH  MICHON S24 BF FLASH  MICHON S25 BF FLASH  MICHON S2	NIKON SB 22S FLASH	MINT BOXED \$59.00
MICHON 28 28 FLASH  MICHOT CE 16 I AFS TELECOMERTER M. II. MINT BOXED 1850 O  NICKOT CE 26 AFS TELECOMERTER M. II. MINT BOXED 1850 O  NICKOT CE 26 AFS TELECOMERTER M. III. MINT BOXED 1850 O  NICKOT NO BE GORP FOR NICKOT FOR MINT BOXED 1850 O  NICKOT NO BE GORP FOR NICKOT FOR MINT BOXED 1850 O  NICKOT NO BE GORP FOR NICKOT FOR MINT BOXED 1850 O  NICKOT NO BE GORP FOR NICKOT STORE MINT BOXED 1850 O  NICKOT NO BE GORP FOR NICKOT STORE MINT BOXED 1850 O  NICKOT NO BE GORP FOR NICKOT STORE MINT BOXED 1850 O  NICKOT NO BE GORP FOR MINT BOXED 1850 O  NICKOT STORE MINT STORE MINT BOXED 1850 O  NICKOT STORE MINT STORE MINT BOXED 1850 O  NICKOT STORE MINT STORE MINT STORE STORE MINT BOXED 1850 O  NICKOT STORE MINT STORE MINT STORE STORE STORE MINT STORE STOR		
NICKA NO BS GRIPP FOI WINDLY FOO	NIKON SB 28 FLASH	MINT -BOXED £95.00
NICKA NO BS GRIPP FOI WINDLY FOO	NIKON TO 14E II AF STELECONVERTER	MINT BOXED £269.00
NICKA NO BS GRIPP FOI WINDLY FOO	NIKON TO 20E AF-S TELECONVERTER MK IIMINT	BOXED AS NEW £259.00
NICKA NO BS GRIPP FOI WINDLY FOO	NIKON TO 16 A/F CONVERTER	MINT BOXED £90.00
SIGMA 20mm 18 ED DO BY RESPHERIC LATEST)	NIKON MB 15 GRIP FOR NIKON F100	MINT BOXED \$59.00
SIGMA SIMENT ALS DO CHSM (LIFEST)  SIGMA SIMENT ALS DO CHSM (LIFEST)  SIGMA 12 - 24mm 45.56 EX DO (LIFEST)  SIGMA 12 - 24mm 45.56 EX DO (LIFEST)  SIGMA 13 - 36mm 23.45 EX FD DA GAPHERIC  MINT BOXED DESON  SIGMA 17 - 35mm 28.46 EX FBM DO  SIGMA 17 - 35mm 28.46 EX FBM DO  MINT BOXED DESON  SIGMA 18 - 35mm 28.46 EX FBM DO  SIGMA 18 - 35mm 28.45 EX FBM DO  SIGMA 18 - 35mm 28.54 EX FBM DO  SIGMA 28 - 35mm 48.57 EX FBM DO  SIGMA 38	SIGMA 20mm f1.8 EX DG RF ASPHERIC (LATEST)	MINT BOXED £345.00
SIGMA SIMENT ALS DO CHSM (LIFEST)  SIGMA SIMENT ALS DO CHSM (LIFEST)  SIGMA 12 - 24mm 45.56 EX DO (LIFEST)  SIGMA 12 - 24mm 45.56 EX DO (LIFEST)  SIGMA 13 - 36mm 23.45 EX FD DA GAPHERIC  MINT BOXED DESON  SIGMA 17 - 35mm 28.46 EX FBM DO  SIGMA 17 - 35mm 28.46 EX FBM DO  MINT BOXED DESON  SIGMA 18 - 35mm 28.46 EX FBM DO  SIGMA 18 - 35mm 28.45 EX FBM DO  SIGMA 18 - 35mm 28.54 EX FBM DO  SIGMA 28 - 35mm 48.57 EX FBM DO  SIGMA 38	SIGMA 28mm f1.8 EX DG MACRO ASPHERIC	MINT BOXED £265.00
SIOMA 500mm 45 EC DO HISM (JUTEST VERSION)	SIGMA 30mm f1.4 EX DC HSM (LATEST)	MINT BOXED £319.00
SIGMA 12 - 24mm 4 55.6 EX DG (LITEST)	SIGWA 500mm (4.5 EX DG HSM (LATEST VERSION) MINT 8	BOXED AS NEW £2,975.00
SIGMA 15 - Stomer 18 545 EX IF DIS ASPHERIC	SIGMA 12 - 24mm f4.5/5.6 EX DG (LATEST)	MINT BOXED £499.00
SIGMA 17 - 35mm 284 EX HOM DG  SIGMA 18 - 55mm 245 4 S.PH-EIND  SIGMA 19 - 55mm 24 54 S.PH-EIND  SIGMA 19 - 55mm 24 55 S.PH-EIND  SIGMA 19 - 55mm 24 52 C.PM  SIGMA 24 - 75mm 24 52 C.PM  SIGMA 25 - 55mm 24 52 C.PM  SIGMA 25 - 55mm 25 52 C.PM  SIGMA 25 - 55mm 35 52 C.PM  SIGMA 25 C.PM  SIGMA 25 - 55mm 35 52 C.PM  SIGMA 25 C.	SIGMA 15 - 30mm f3.5/4.5 EX IF DG ASPHERIC	MINT BOXED £295.00
SIGMA 19 - Som 17 3/45 A SPHERIC SIGMA 19 - Som 17 3/45 A SPHERIC SIGMA 19 - Som 12 4/10 A SPHERIC B SIGMA 47 - Tom 12 EX DO A SPHERIC DF MINT BOXED 1299 OR SIGMA 28 - 2000 MR 5/85 D D MARCH SLD B SIGMA 29 - 5000 MR 5/85 D D MARCH SLD B SIGMA 59 - 5000 MR 5/85 D D MARCH SLD B SIGMA 59 - 5000 MR 5/85 D D MARCH SLD B SIGMA 59 - 5000 MR 5/85 D D MARCH SLD B SIGMA 59 - 2000 MR 5/85 D D MARCH SLD B SIGMA 59 - 2000 MR 5/85 D MR 5/85 D MR SLD B SIGMA 59 - 2000 MR 5/85 D MR SLD B SIGMA 59 - 2000 MR 5/85 D MR SLD B SIGMA 59 - 2000 MR SLD B SIGMA 59	SIGMA 17 - 35mm f2.8/4 EX HSM DG	MINT BOXED \$225.00
SIGNA 19: - 50mm 12 8 EX DC MACRO HEM SLD GLASS MINT BOXED AS NEW 2656 DD  SIGMA 28: - 70mm 12 8 EX DO ASH-RHOE DF  SIGMA 28: - 30mm 15-168 EX DO ASH-RHOE DF  SIGMA 28: - 30mm 15-168 EX DO ANCRO SLD GLASS  MINT BOXED 1228 DD  SIGMA 29: - 50mm 148-16 EX APD FH HSM.  MINT BOXED 1228 DD  SIGMA 55: - 20mm 148-5 BX PC HSM DD  MINT BOXED 1228 DD  SIGMA 56: - 20mm 148-5 BX PC HSM DD  MINT BOXED 1228 DD  SIGMA 70: - 20mm 122 EX APD DS MACRO HSM MIXII, JAMIT BOXED 1238 DD	SIGMA 18 - 35mm f3.5/4.5 ASPHERIC	MINT- £125.00
SIGMA 24 - 70mm f26 EX DB ASPHERIC DF MINT BOXED 128900 SIGMA 28 - 90mm f35/33 DB AMACRO S.D CLASS MINT BOXED 12800 SIGMA 50 - 90mm f35/33 DB AMACRO S.D CLASS MINT BOXED 12800 SIGMA 50 - 90mm f36/3 EX APO FF H5M. MINT BOXED 12800 SIGMA 50 - 90mm f36/5 EX DB COMM F3 EX APO H5M DG MINT BOXED 12800 SIGMA 70 - 20mm f28 EX APO H5M DG MACRO H5M MINT BOXED 12800 SIGMA 70 - 20mm f28 EX APO H5M DG MACRO H5M MINT BOXED 12800 SIGMA 70 - 20mm f28 EX APO H5M MC MACRO H5M MINT BOXED 12800 MACRO H5M MC	SIGMA 18 - 50mm 12.8 EX DC MACRO HSM SLD GLASS MINT	BOXED AS NEW \$265.00
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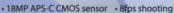
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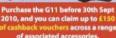
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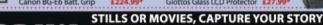


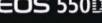
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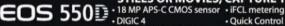
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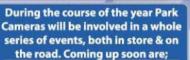
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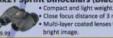
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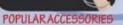
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2) A filter holder clips onto the ring

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P-Type Bellows Hood

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We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

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Neutral Density filters have a multitude of uses - from increasing detail in landscaper and reducing over-exposed sizes, to creating stunning motion scenes by reducing shut speeds. Here's a likt which includes all the popular ND filters, and everything you net to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND5 of Graduated Filter, 1x ND4 Filter, 1x ND5 of Graduated Filter, 1x ND5 of Graduate

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58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

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55mm Circular Polarizing	£19.9
58mm Circular Polarizing	£21.9
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58mm ND4 / ND8	£14,99
62mm ND4 / ND8	£16.99
67mm ND4 / ND8	£19,99
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More sizes in stock from	on 37 to 82mml

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58mm DHG Lens Protect	£14.99	1
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72mm DHG Lens Protect	£21.99	
77mm DHG Lens Protect	£24.99	1
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3.99	55mm DHG Circ. Polarizing	£38.99
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## STEPPING RINGS

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43-46mm	55-52mm	58-67mm	72-67mm
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58mm	£30	€50
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52mm	£16	£34	£37	£68
55mm	£17	£36	£40	£70
58mm	£19	£38	£47	£80
62mm	£24	€44	£62	£85
67mm	£30	£49	£67	294
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Leica Digitux 1 Minolta 7D Body Only	E+	£249
Nikon D2x Body Only	E+ £749	9-2849
Nikon D1X Body Only	E+ / E++ £390	9-£499
Nikon D700 Body Only	Mint-	£1,499
Nikon D300 Body Only	E++ / Mint- £899	9-£949
Nikon D200 Body Only	E-	£429
Nikon D100 + MB-D100	F-	£239
Nikon D80 Body Only	F-	9379
Nikon D60 Body Only	Mint	- 5259
Nikon MB-D100 Grin		+ 040
Nikon MB-D200 Grin	F	+ P70
Minola TÖ Body Only Nikon D28 Body Only Nikon D118 Body Only Nikon D118 Body Only Nikon D118 Body Only Nikon D108 Body Only Nikon D208 Body Only Nikon D208 Body Only Nikon D208 Body Only Nikon D208 Body Only Nikon D80 Body Only Nikon D80 Body Only Nikon D80 Body Only Nikon M8-D100 Grip Nikon M8-D200 Grip Nikon M8-D200 Grip Nikon M8-D200 Grip Nikon M8-D200 Grip Olympus E3 Body Only Oly	As So	on \$70
Olympia F3 Rock Only	Fax / Mint. \$60	0.0740
Ohmous E1 Body Only	E-	£100
Ohmous Esto : 14 49mm	1.Fet	DO40
Olympus E510 + 14-42mm Olympus E500 + 14-45mm		E400
Olympus FL20 Flash		1 103
Ulympus FLZU Flash	E	+ 135

Olympus E20P + Accs	E++ £29
Olympus SP550UZ7-14mm F4 Zuko	E++ £9
7-14mm F4 Zuiko	Mint- £959-£99
11-22mm F2.8-3.5 Zuiko	Mint- £39
12-60mm F2.8-4 SWD	E++ £519-£54
14-54mm F2.8-3.5 Zuiko	E++ £249-£29
40-150mm F3.5-4.5 Zuiko	E++ £8
40-150mm F4-5.6 Zuiko	.Unused / New Σ13:
50-200mm F2.8-3.5 Zuiko	
70-300mm F4-5.6 ED Zuiko	E++ £219-£25/
Sigma 24mm F1.8 EX DG	
Sigma 30mm F1.4 DC HSM	Mint- £26
Panasonic L1 + 14-50mm F2.8-	3.5 E++ £59
Pentax K110D + 18-55mm	Unused £24
Pentax D-BG3 Grip	Mint- 57
Pentax Optio W10	Mint- 97
Ricoh GR Dicital	Mint- £17
Ricoh GR Digital II	
Ricoh GX200 + Finder	New F39
Sony A350 Body Only	
Sony A300 Body Only	E++ £24
Sony DSC-V3	E++ £14
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503CW Gold Supreme 503CW Chrome Body Only 503CX Chrome Body Only 500ELX Black Body Only 500ELM Body Only 903SWC Complete	Met \$3,400
EDSCAN Cheems Body Cely	E - 0540
503CV Chromo Pody Only	E. JE., 0440 0400
SUSCIA CHICITIE BODY OTHY.	E+ / E++ £449-£433
SUUELA BIBCK BODY UNIY	E++ 1449-1450
500ELM Body Only	E+ £199
903SWC Complete	E+ £2,299
Flex + RMFX + Accs	E++ £1,249
30mm F3.5 Cfi Fisheve	E++ £3,299
40mm F4 CF FLE	Exc / E++ £899-£1.199
50mm F4 C Black 50mm F4 C Chrome 50mm F4 CF Fixe 50mm F4 CF Fixe 50mm F4 CF Fixe 60mm F3 FF 60mm F3 FF 60mm F3 FF 60mm F3 G Black 60mm F3 G Chrome 120mm F4 CF 120mm F4 CF 130mm F4 CF 150mm F4 CF	F+ / F++ £279-£399
50mm F4 C Chrome	F= F449
50mm F4 CF	Evc ( E+ £370-£440
50mm E4 C5 E1 E	E + 1 100
40.100mm E4 9 EE	E. /E., 0740,0040
CO- FO C Disel	E+ / E++ 1/43-2043
dumm F3.5 C Black	EXC £399
60mm F3.5 CF	E+ £399
120mm F4 CF Macro	E+ / E++ £599-£949
120mm F4 Cfi Makro	E++ £1,099
135mm F5.6 C Macro	E+ / E++ £299-£349
150mm F4 C BlackA	s Seen / E++ £149-£299
150mm F4 C Chrome	Exc £149
150mm F4 CF A	s Seen / F++ F299-F449
150mm F4 C5	F++ £299-£899
180mm F4 CF	F4 / F44 0849 0899
750mm E4 E	E - 0200 0240
250mm C4 CE	E . 0740
ZOUTHII F4 FE	E+ 1/49
25Umm F5.6 G Black	E+ £249
250mm F5.6 G ChromeA	s Seen / E++ £149-£299
250mm F5.6 CF	E+ £499
350mm F5.6 C Black	Exc £449
500mm F8 C Black	E+ £549
2xE Converter	E++ £399-£449
Cambro 2x Converter	E++ 980
Komura 2x Converter	E+ 959
Vivitar 2x Converter	F+ / F++ 049-075
12 On Manazine	As Seen FS9
250mm F4 F 250mm F5 6 C Black 250mm F5 6 C Black 250mm F5 6 C Chrome _A 250mm F5 6 C Chrome _A 250mm F5 6 C Black 26 Converter 21 C Commenter 22 C Converter 21 C on Magazine 21 C Onverter 21 C on Magazine 21 C Oncore Mag A12 Black Mag A12 Black Mag A14 Black Mag A15 Chrome Mag A14 Black Mag A24 C C Black Mag Polarisi 100 Mag	F <sub>+</sub> (F <sub>++</sub> 960
A12 Black Mag	Ar Soon / E : 070 000
A12 Cheme Man	An Poon (E., PEO P140
A12 Chame Mag	AS OREIT/ E++ 100-1140
A16 Chome Mag	E++ 139-1149
A165 Unforme Mag	E+ 109
A24 Black Mag	E+/E++ £125-£145
A24 Chrome Mag	EXC/Mint- £49-£125
A24 TCC Black Mag	E+ £139
Polaplus Mag	E++ £69-£79
Polaroid 100 Mag	E+ £75
Polaroid 80 Mag	
	E++ £35
Extension lube (40630)	E++ £35 E++ £45
Extension Tube (40630)	E++ £45
Extension Tube 21 Extension Tube 32	E++ £45
Extension Tube (40630) Extension Tube 21 Extension Tube 32	E++ £45
Extension Tube 21  Extension Tube 21  Extension Tube 32  Extension Tube 55  CM Window + Departs	E++ £45
Extension Tube 21  Extension Tube 21  Extension Tube 32  Extension Tube 55  CW Winder + Remole	E++ £45
Extension Tube 21 Extension Tube 32 Extension Tube 35 Extension Tube 55 CW Winder + Remote D Flash	E++ £45
Extension Tube (40630)  Extension Tube 32  Extension Tube 32  Extension Tube 55  CW Winder + Remote  D Flash  HC Prism	E++ £45
Extension lube (40.50) Extension Tube 21 Extension Tube 32 Extension Tube 55 CW Winder + Remote D Flash HC Prism HC1 Prism	E++ £45
Extension Tube 32 Extension Tube 55 CW Winder + Remote D Flash HC Prism Meter Prism	E++ £45 E++ £36 E+ £30 E++ £36 E++ £36 E++ £25 E++ £25 E++ £29 Exc / E++ £45 As Seen £45
Extension Tube 32 Extension Tube 55 CW Winder + Remote D Flash HC Prism HC1 Prism Meter Prism NC2 Prism	E++ £45 E++ £35 E+ £30 E+ £30 E+ £36 E+ £29 E+ £199 Exc / E+ £45-£75 E+ £39 As Seen £49 Exc / E5- £25-£75
Extension Tube 32 Extension Tube 55 CW Winder + Remote D Flash HC Prism HC1 Prism Meter Prism NC2 Prism NC2 Prism NC9 Prism	E++ £45 E++ £35 E+ £30 E+ £30 E+ £29 E+ £199 E+ £199 Exc / E+ £45-29 As Seen £49 Exc £5-29 Exc £5-29
Extension Tube 32 Extension Tube 55 CW Winder + Remote D Flash HC Prism HC1 Prism Meter Prism NC2 Prism PM Prism PM Prism PM Prism PM Prism	E++ E45 E++ 235 E++ 235 E++ 235 E++ 235 E++ 239 E++ 2199 Exc / E+ 245-275 E+ 239 As Seen 249 Exc 125-124 E++ 1249 E++ 1249
Extension Tube 32	E+F 145 E+F 256 E+F 200 E+F 20
Extension lube 32 Extension Tube 55 CW Winder + Remote D Flash HC Prism HC Prism Meter Prism NC2 Prism PM Prism PMS Prism PM9 Prism	E++ £45 E++ £35 E++ £30 E++ £30 E++ £30 E++ £29 E+ £199 Exc / E+ £45-75 As Seen £49 Exc £25-£29 Ex+ £144 Ex+ £149 Mint- £299 Ex+ £249 Ex+ £249
Extension lube 32 Extension Tube 55 CW Winder + Remole D Flash HC Prism HC1 Prism Meter Prism NC2 Prism PM Prism PM Prism PM5 Prism PM80 Prism PM80 Refer Prism PM80 Prism PM80 Meter Prism PM50 Meter Prism PM60 Prism PM60 Meter Prism	E++ £45 E++ £35 E++ £30 E++ £30 E++ £30 E++ £29 E+ £199 Exc / E+ £45-75 As Seen £49 Exc £25-£29 Ex+ £144 Ex+ £149 Mint- £299 Ex+ £249 Ex+ £249

PM5 PTISM	E++ £24
Hasselblad H Series H2F Body + Prism + Magazine	
H2 Body + Prism + Magazine H1 Complete	E+ £1,990
Phase One H10 BackE+/ HM 16/32 MagazineE+/ HC Film Insert.	E++ £199-£369
HMI100 Polaroid Mag	E++ £149
BCH Charger + 9.6V Battery	E++ £12

#### Hasselhlad YPan Series



Xpan II + 45mm F4	+ / E++ £1,499-£1,6
Xpan + 45mm F4	Exc £9
30mm F5.6 Asph + Finder	E++ £1.799-£1.8
90mm F4	E++ £349-£3
49mm Centre Filter	E+ £1

Arca Pro3 Monorail	F 0000
Arca Pro3 Monorali	E+ £299
Arca 6x9cm Monorail	Mint- £499
Corneld WA6/ + 4//5.6 Apo + Accs	E+ £1,199
Ebony SW45 Body Uniy	E++ £1,599
Arca 6x9cm Monorail Corfield WA67 + 47/5.6 Apo + Accs Ebony SW45 Body Only Fotoman 45PS + 75mm F6.8 Gandolfi Variant MDF Field	E++ £1,250
Gandolfi Variant MDF Field	E++ £699
Horseman 450LX Monorail	E++ £399
Linhof Copy Camera	As Seen £159
Linhaf Tech 70 Complete	E+ £895
Gandon Valian McC Period Horseman 450LX Monorail. Linhof Copy Camera. Linhof Technika III + 105mmAs	Seen / E+ £449
MPP Mark VI + 203mm F7.7	Exc £299
MPP Mark VI + 203mm F7.7 Silvestri T30 + 100mm F5.6 Apo	E++ £1,199
Sinar 10x8 P Monorail	E+ £699
Sinar F2 Monorail	New £799
Sinar P1 Monorail	E+ £299
Toyo View 45E Monorail	Unused £499
Wista 45DX Field	E++ £649
Wista 45VX Field	F+ £799
47mm F5.6 Super Angulon	F+ £349
65mm F5 6 Super Angulon	F+ £349-£399
65mm F8 Super Angulon	F+ P150-P199
72mm F5.6 Yl. Sungr Angulan	F_+ £700
Offirm EE 6 Super Angulan	E+ £340
90mm F5.6 Super Angulon YI	F++ 6740
Offirm EQ Super Angulan E. /	E., 0240,0200
Officer CO	E C440
100mm CF 6 Common C	E- 0440
120mm FF 6 Males Commer	Mint CC40
Widts 450X Field Widts 450X Field 47mm Fi.6 Super Angulon 65mm Fi.6 Super Angulon 65mm Fi.6 Super Angulon 65mm Fi.6 Super Angulon 95mm Fi.6 Super Angulon 90mm Fi.6 Super Angulon 90mm Fi.6 Super Angulon 90mm Fi.6 Super Angulon 100mm Fi.6 Super Angulon 135mm Fi.6 Super Supe	An Coan 200
135mm F5.6 Symmar	AS Seen 199
150mm PS & Redeem	A- C C50
150mm F5.6 Hodagon	AS Seen 159
150mm F9 Apo Ronar	E+ £199
180mm F5.6 Apo Sironar N	E++ £399
180mm F5.6 Apo Symmar 210mm F5.6 Apo Symmar	E++ £349
210mm F5.6 Apo Symmar	E++ £349
210mm F6.8 Geronar	E++ £249
210mm F9 G-Claron	E++ £299
240mm F9 APO Ronar	As Seen £149
Rear Lens For T 360mm	Mint- £149
300mm F5.6 Sironar	Exc £149
360mm F6.8 Sironar N	E++ £299
300mm F5.6 Symmar S	As Seen £149
360mm F6.8 Symmar	E+ £299
360mm F6.8 Symmar S	E++ £299
Rear Lens For Nikon T 360mm	Mint- £149
Arca bx / R/F/Holder	E+ £129
Arca 6x7 RFH For 5x4	E+ £99
Area Avorm R/E/Holder	P++ F00
Arca F-Line Polamid Mag	F+ £199
Horseman 6y7cm R/F/Holder	F++ F199
Arca F-Line Polaroid Mag Horseman 6x7cm R/F/Holder Linhof 6x12cm Techno Rollex	F++ £500
Linhof 6x6cm Rollex Linhof 6x7cm Super Rollex Linhof 6x7cm Super Rollex Linhof 6x7cm Super Rollex Linhof 6x9cm Super Rollex Linhof 6x9cm RyFrHolder Linhof Rollex 6x9cm RyFrHolder	As Seen F75
Linhot 6x7cm Suner Bolley	F+ F109-F125
Linhof 6v7cm Super Rolley (\$23)	F++ ¢336
Linhof 6v0cm Sunce Pollov	E+ 5340
Linhat Balley Sylven D/E/Holder	E+ F70
Cilinate Delemid 100 Book	E - P140

Leica M Series	
	Unused £4,999
M6 Ein Stuck + 35mm F1.4 Asph	Mint-£3,999
M6TTL Titanium + 50mm F2	

MOTTL HEINUM + SUMM F2	
Unused / Mint- £2,499-£3,250	
M6 Royal Photo SocietyUnused £2,999	
M6TTL 0.85x LHSA Black Body OnlyUnused £2,999	
Unused / Mint - £2,499-£3,250   M6 Royal Photo Society	
M6TTL Millennium Body OnlyMint- £1,750	
M7 0.58x Black Body OnlyE++ £1.599	
M7 D.72x Black Body Only E++ \$1.449-\$1.550	
M7 0.72x Chrome Body Only E++ £1.550	
M7 0.58x Black Body Only	
M6TTL 0.72x Chrome Body Only	
M6 D 72x Black Body Only Exc £599	
M5 Black Body Only	
M5 Chrome Body Coly F++ £750	
M4 Chrome Body Only F+ 9500-9750	
M3 Chrome Body Only	
MD2 Black Body Only F± £300	
MDA Chromo Body Only E± 0400	
MDA Chrome Body Only	
Frame E1 A Chemna E++ 0900	
50mm F1.4 Chrome	
50mm F2 Chrome	
25mm E2 5 Chmma E 2200	
65mm F3.5 Chrome. E+ £299 90mm F2 Asph M Black. Minl- £1,699 90mm F2 Black. E+ £399 90mm F2.8 Chrome (Viso). E+ £245	
20mm P2 Plant DidUK	
90fffff F2 Diack	
90mm F2.8 Unfome (VISO)E+ 1245	
90mm F4 Chrome E+ £99 90mm F4 Collapsible E+ £249	
90mm F4 Collapsible E+ £249	
90mm F4 Elmar E39	
135mm F2.8 M BlackAs Seen 1225-1250	
135mm F4 BlackE+ £249-£299 135mm F4.5 ChromeAs Seen / E+ £45-£99	
135mm r4.5 UnromeAS Seen / E+ 145-199	
Minolta 28mm F2.8 ME++ £399	
14127 M to H AdapterE+ £99	
21mm Chrome Finder (12025)	
24mm FinderE+ £199	
14127 M to R Adapter. E+ 159 21mm Chrome Finder (12025) Mint- £349 24mm Finder E+ £199 A42 Swing Polariser E++ £69-£85	
Hangrip ME++ £79	
Motor ME++ £249	
MR3 Meter - ChromeE+ £59	
SF20 FlashE+ / E++ £75-£85	
Hangrip M E++ £79  Motor M E++ £79  Motor M E++ £249  MR3 Meller - Chrome. E+ £59  S72 Plash E+ / E++ £75-£85  Universal Polariser M. E++ £199	



R3 Gold + 50mm F1.4	Unused £1,990
R9 Anthracite Body Only.	E++ / Mint- £949-£1,090
R9 Black Body Only	E++ / Mint- £999-£1,199
R8 Chrome Body Only	E+ / E++ £399-£44
R6.2 Black Body Only	E++ £64
R6.2 Chrome Body Only.	Mint- £798
R6 Black Body Only	E+ / E++ £399-£44
R5 Black Body Only	E+ / E++ £299-£34

RE Black Body Only R3 MOT + Winder	F++ F24	Į0
R3 MOT + Winder	F+ /F++ 9239-929	ó
SL2 Anniversary Body Only	F++ 964	ia
SL MOT Black Body Only	E++ P20	ŭ
SL Black Body Only	E++ 02/	io
SL Chrome Body Only	E: 010	50
15mm F2.8 Asph Super ROM	LEW COUNT	2
24mm F2.8 R 3camAs Si		
24mm F2.8 ROME	++ ) Mill- 7233-703	N
28mm F2.8 PCS Shift	++ \ Mut- 7938-732	U
28-70mm F3.5-4.5 R 3cam	E+ 134	19
28-70mm F3.5-4.5 ROM		
28-90mm F2.8-4.5 Asph ROM .	E++ £1,48	19
35mm F2.8 R 3cam	E+ £34	19
35mm F4 Shift	E+ £23	19
35-70mm F3.5 R German	E+ £44	19
35-70mm F4 ROM	E+ £349-£45	0
35-70mm F4 ROM 50mm F2.8 Macro ROM	E++ £64	19
70-210mm F4 R 3cam	.E+ / E++ £375-£44	
75-200mm F4.5 3Cam	Exc £15	9
75-200mm F4.5 R 3cam	E+ £19	įġ
80-200mm F4 ROM E	++ / New £749-£99	9
80-200mm F4.5 R 3cam	Exc / E+ £179-£24	19
90mm F2 8 ROM Converted	F+ £24	ğ
90mm F2.8 ROM Converted 100mm F2.8 Apo Macro ROM	E++ £1.14	iğ
105-280mm F4.2 Vario ROM	manufacture and the second	-
Ev Demo	/ Mass P2 400-P3 40	ia

JO-ZOUMIN F4.Z VARIO HUM
Ex Demo / New £2,499-£3,49
35mm F2.8 R 3cam E++ £245-£24
90mm F2 8 3rd Cam E+ £36
90mm F2.8 3rd CamE+ £34 90mm F2.8 R 3camExc / E++ £399-£49
90mm F4 R 3cam E+ £279-£29
50mm F4 R 3camE+ £44
00mm F6.8 Telvt F+ 939
Apo Extender RE++ / Mint- £449-£49
Apo Extender ROME++ £45
Extender RE+ / Mint £119-£18
842 Lens Head 400/560//800mm,Mint- £3.45
843 Focus Module 280/400mm F2.8 Mint- £1.65
844 Focus Module 400/560mm F4Mint- £1.99
ngle Finder R (14300)E++ / Mint- £125-£19
55 Cir Polariser
77 Circular Polariser
acro Adapter R
otordrive R
otordrive R4
otordrive R8/R9
otorwinder RE+£5
otorwinder PA E J E . 000 00
otorwinder R4E+ / E++ £39-£5
otorwinder R8/R9E+ / E++ £169-£15
Longnose Leather Case
noulder Stock + HeleaseE++ 15
L/SL2 Leather CaseE+ / E++ £30-£3

Leica Screw	
Oscar Barnack Edition No 800	New £1,250
IIIF R/Dial D/A Chrome Body	E+ £299-£349
IIIF R/Dial D/A Chrome Body IIIF R/Dial Chrome Body	E+ £299
III F B/Dial Chrome Body F	+ / F++ F219-F299
III Chrome + 50mm F2	Exc £295
III Chrome + 50mm F2	Exc / E+ £225-£275
IIF R/Dial Chrome Body	E+ £350
IIF B/Dial + 50mm F3.5	E+ £449-£450
IIC Chrome Body	F+ £275
35mm F3.5 Elmar	E+ £199
50mm F2 Collapsible	As Seen £199
50mm F2 Summitar	E+ £249
50mm F2 Summitar 50mm F3.5 Elmar	As Seen £95
50mm F3.5 Elmar Repro	Exc £75
90mm F4 Elmar	Exc £45
135mm F4.5 HektorAs \$	Seen / E+ £39-£125
200mm F4.5 Telyt	Exc £225
280mm F4.8 Tehr	Eyr 0175
Ricoh 28mm F2.8 GR + Finder Canon 135mm F4 Serenar ADVOO Close Up Set	E+ £699
Canon 135mm F4 Serenar	E+£95
ADVOO Close Up Set	E++ £95
IIIO Learrer Gase	E+ 145
SFT00 20cm Finder	E+ £79
SGMOD 90mm Finder	E+ 040

Mamiya 6/6MF 6 + 50mm/75mm/150mm Lenses .....E+ / E++ £1,69



D45AFDIII COMDIECE	EX Demo 12,999
645AFDIII Body Only	Ex Demo £1,999
645AFD Complete	E++ £899
645AF Complete	
28mm F4.5 AF D	Ex Demo £2,699
35mm F3.5 AF	
45mm F2.8 AF	
55mm F2.8 AF	
55-110mm F4.5 AF	
80mm F2.8 AF	
80mm F2.8 AF D	
105-210mm F4.5 AF ULD.	E++ £699
120mm F4 Macro MF	E++ £1,099
150mm F3.5 AFE	
210mm F4 AF ULD	
120/220 Mag 645AF/D	
Auto Extension Tube NA40	
Auto Extension Tube NA40	
Auto Eviancian Tube NA40	S F++ F00

Mamiya 645	
Pro TL Complete + AE Prism	E++ £499
Pro TL Complete	E++ £399
Pro TL Body Only	E++ £129
Pro Complete	E+ £496
Pro Body + Prism + Mag	E++ £399
Super Complete + Prism	E++ £296
1000S Complete + Prism	
24mm F4 ULD Fisheye	E+ £749
35mm F3.5 N	E+ £199-£249
35mm F3.5 C	As Seen £96









Contax G Series





...E+ £699 E++ £449 E++ £299 E++ £249























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45mm F2.8 C E++ £149
45mm 50 0 N E 0100
45mm F2.8 NE++ £199 50mm F4 C ShiftE++ / Mint- £349-£450
50mm F4 C SniftE++ / Mint- £349-£450
55mm F2.8 N
70mm F2.8 Leaf Shutter E+ £125
80mm F1.9 C
80mm F2.8 Leaf Shutter E+ £129
80mm F2.8 Leaf Shutter
80mm F4 Macro N
105-210mm F4.5 C ULD
106-210mm E4 E C LED Nov 2270
105-210mm P4.5 C U.D. New 3379 120mm F4 Macro. New 3379 150mm F2 8 A E F4 139-5249 150mm F3 5 C As Seen (F± 39-915 150mm F3 5 C As Seen (F± 39-915 150mm F3 5 M As Seen (F± 59-515 150mm F4 C As Seen (F± 59-515 150mm F
12Umm F4 A MacroNew 1379
150mm F2.8 A E++ £199-£249
150mm F3 5 C As Seen / F++ 939-9115
150mm CO C NI An Cook / Nices DCC D150
130HIII F3.3 INAS 366H / IVEW 163-1130
150mm F3.8 Leaf Shutter
150mm F4 CAs Seen / E++ £59-£99
S0mm F3.5 C
200mm E2 9 App Nov P400
20011111 FZ.0 Apo
210mm F4 GAS Seen / E++ £/5-£139
21Umm F4 N
300mm F2.8 A ApoE++ £1,499
300mm F5.6 C
300mm F5.6 ULD N
300mm F5.6 ULD NNew 1285
500mm F5.6 C
500mm F8 Befley F++ 9399
500mm F8 Reflex
Teleplus 2x Converter E++ 239
leiepius zx ConvenerE++ 139
Vivitar 2x ConverterE+ £35
Vivitar 2x Converter
12D Pro Mag (HA401)
120 TTO MIGU (TIMPOT)
120 Super MagE++ 133
135N Pro MagE+ £75
135N Super MagE++ / Mint- £75-£85
135W Mag F+ 985
220 Incert E++ 010-020
Delevald Man E. (New One Can
Polarolo MagE+ / New 120-149
126VM Mag
AE Prism Finder (FK402)Ε+ / Ε++ £99-£109
AF Prism Finder N F+ / F++ \$130-\$190
Dricon Eindor (EDA01) Mint / Now \$100-\$140
Discontinuo II 1401)INIII / IVON 1100-1140
Prism Finder NE++ 1/5-1119
Power Drive WG401
Preser Drive 645 F+ 949
Flash L Grip (GL401) New £39
Fiest L drip (dL401)
Flash L Grip (GL402) New £39
Auto Extension Tube 1 E+ / E++ £20-£25 Auto Extension Tube 2 E+ / E++ £25-£29 Auto Extension Tube 3S E+ / E++ £25
Auto Extension Tube 2 E+ / E++ 925-929
Auto Extension Time 3S F± / F±± 925
Auto Macro Spacer
Multi Macro Spacer
Electric Release 1mE++ £20
Pro Shade         E++ £39           Revolving Camera Adapter         E++ £75
Revoluing Camera Adapter F++ 975
SCA396 Flash Adapter E++ £45
Company of the state of the sta
Super Loupe N         E++ £35           Tripod Adapter N         E++ £25
Iripod Adapter NE++ £25
Manaire 7/711

#### Mamiya 7/711



Ex Demo / E++ £1,199-£1,299
7ll Black Body Only Ex Demo £699
7 + 80mm F4 L E+ / E++ £899-£949
7 Body Only
50mm F4.5 L (No Finder)As Seen £499
50mm F4.5 L + FinderE++ / Mint- 2699-2899
65mm F4 L E++ £499
150mm F4.5 L E++ / Mint- £369-£499
210mm F8 L + FinderMint- 1699
Close-up AdapterE++ £149
ZE702 PolariserMint- £139

Mamiya RB67 Pro SD Complete (127mm	
Pro SD Complete (127mm	i)New £899
Pro SD Complete (90mm)	New £899
Pro SD Complete (90mm) Pro SD Complete	E+ / E++ Ω499-Ω549
Pro S Complete	E+ / E++ £299-£395
Pro S Body + Magazine	E++ £249
Pro S Body Only	Exc £149
90mm F3.5	Exc £99
90mm F3.5 KL	New £169
90mm F3.8 C	Exc / E++ £75-£125
127mm F3.5 KL	New £169
140mm F4.5 C Macro	E+ £199
150mm F4 C Soft Focus	E++ / New £149-£189
180mm F4.5	E+ £99
180mm F4.5 C	As Seen / E++ £69-£129
180mm F4.5 KL	New £325
250mm F4.5 C	As Seen £89
250mm F4.5 KL-A	E+ / New £199-£325
120/220 Powerdrive Mag.	E+ £149
Pro 220 Mag	As Seen £35
Pro SD 120 Mag	New £115
Pro SD 220 Mag	New £119
PmS 220 Mag	F+ / F++ 949-9145
Bellows Lens Hood G2	New 979
Extension Tube No1	E+ / E++ 965-9119
Extension Tube No2	

Mamiya RZ67 Pro II Complete Pro Complete + AE Prism	
Pro II Complete	E++ £79
Pro Complete + AE Prism	E+ £59
Pro Complete	E+ £549-£59
Pro Complete	E+ £49
50mm F4.5 E	vc / E++ £350-£36
50mm F4.5 ULD	New 989
50mm F4.5 ULD 50mm F4.5 W	E++ F349-F36
65mm F4 L-A	New 954
65mm F4 W	
75mm F4.5 SB / LM + Spacer	E POA
75mm F4.5 Shift W	E . DE A
for one of the first state of the formal of the formal of the first state of the first st	E+ 104
100-200mm F5.2 W	E+ 139
140mm F4.5 Macro ML-AE+	+ / New 1299-149
140mm F4.5 W Macro	
150mm F3.5 W	Mint- £37
180mm F4 VSF / DL	E++ £499-£59
180mm F4.5 W	Exc / E+ £189-£19
180mm F4.5 WNEx Dem	o / Mint- £199-£39

210mm E4 5 Ann	E++ £599
250mm F4.5	F. 0470
250mm F4.5 Z	Exc £179
250mm F4.5 W	E++ £225
	E+ £799
350mm F5.6 Apo	E++ £749
360mm F6	E+ £299
1 4y Converter	E++ £199-£249
	E+ / E++ £49-£79
120 Pro Mag (6x4.5)	E+ £145
120 Pro Mag (6x6cm)	E++ £59 E+ / New £59-£149
120 Proll Mag	E+ / New £59-£149
Polamid Mag	E+/E++£35-£39
AE Driem Cindor	As Seen / E++ £149-£249
AC PRISH FINGE	AS SEEII   E++ L 148-L249
PD Prism Finder	E+ £225
Prism Finder	E++ £79
Empt Ballows Hood for	G3 New F49
FIGURE DONORS FIGURE TO	00

# Mamiya TLR - Please Phone Meters - Please Phone Minolta - Please Phone

Nikon AF F6 Body Only F8 Body Only AS Seen / E+ 178-1298-11,198 F100 + MB15 Grip F100 + MB15 Grip F100 Body Only AS Seen / E+ 1272-1298 F100 Body Only AS Seen / E+ 1272-1298 F90X HM510 Grip AS Seen / E+ 1272-1298 F90X Body Only E+ 775 F90 Black Body Only E+ 178-1590 Black Body Only E+ 18-1590 Black Body Body Body Body Body Body Body Body
F5 Body Only AS Seen /F± 179E298 F100 = MB15 Grip E+ T22E-1598 F100 Body Cnly As Seen /F± 172E-1598 F90X + MB10 Grip As Seen /F± 172E-1598 F90X Body Only E+ 75 F90 Chome Body Only E+ 75 F90 F80 Chome Body Only E+ 75 F90 F80 Chome Body Only E+ 75 F95 F95 F95 G+ 75 F95
F5 Body Only AS Seen /F± 179E298 F100 = MB15 Grip E+ T22E-1598 F100 Body Cnly As Seen /F± 172E-1598 F90X + MB10 Grip As Seen /F± 172E-1598 F90X Body Only E+ 75 F90 Chome Body Only E+ 75 F90 F80 Chome Body Only E+ 75 F90 F80 Chome Body Only E+ 75 F95 F95 F95 G+ 75 F95
F100 + MB15 Grip. E++ £228 F100 Body Criy. As Seen / E++ £228 F100 Body Criy. As Seen / E++ £228 F20X Body Criy. As Seen / E++ £58-£128 F20X Body Criy. E+/ E++ £58-£128 F20X Body Criy. E+/ E++ £58-£128 F20X Body Criy. E+/ MBnt- £79-£128 F20X Body Criy. E+/ E++ £58-£128 F20X Body Criy. E++ £58-£128 F20X
F90X Body Only
F90X Body Only
F90X Body Only
18-70mm F3 5-4 5 G AFS FD DX F++ F149
18-70mm F3 5-4 5 G AFS FD DX F++ F149
18-70mm F3 5-4 5 G AFS FD DX F++ F149
18-70mm F3 5-4 5 G AFS FD DX F++ F149
18-70mm F3 5-4 5 G AFS FD DX F++ F149
18-70mm F3 5-4 5 G AFS FD DX F++ F149
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18-70mm F3 5-4 5 G AFS FD DX F++ F149
18-70mm F3 5-4 5 G AFS FD DX F++ F149
18-70mm F3 5-4 5 G AFS FD DX F++ F149
18-70mm F3 5-4 5 G AFS FD DX F++ F149
18-70mm F3.5-4.5 G AFS ED DXE++ £149 24-120mm F3.5-5.6 ED AFDE+ £159
24-120mm F3.5-5.6 ED AFDE+ £159
24-120mm F3.5-5.6 G AFS ED VRE++ £399-£449
24-50mm F3.3-4.5 AFDE+ / E++ £119-£149
24-50mm F3.3-4.5 AFN E+ £109
24-85mm F2.8-4 AFD E+ £199
28mm F2.8 AFDE++ £149
28mm F2.8 AF
28-70mm F3.5-4.5 AFDE++ £79
22-90/min F3-5-5.6 AFD As Seen / E++ £49-£72 28-10/mm F3.5-5.6 AFG E++ £58 28-10/mm F3.5-5.6 AFG E++ £14 28-20/mm F3.5-5.6 AFG E++ £14 35-70/mm F3.3-4.5 AFN E++ £49
28-100mm F3.5-5.6 AFGE++ £59
28-105mm F3.5-4.5 AFDE++ £159
28-200mm F3.5-5.6 AFG
35-70mm F3.3-4.5 AFNE++ £49
50mm F1.4 G AFS Mint- £239
50mm F1.4 G AFS
55-200mm F4-5 6 AFS DX G E++ £119
7/L-2/10mm F2 8 G AES FD VB
E+ / E++ \$1,099-\$1,199
70-300mm F4.5-5.6 AFS ED VRE+ £1,099-£1,199

70-300mm F4.5-5.6 AFS ED VR	E++ £329
70-300mm F4-5.6 AFGE+ / Mir 70-300mm F4-5.6 ED AFDE+ / Mir	E++ £89
70-300mm F4-5.6 ED AFDE+ / Mir	t-£99-£179
80-200mm F4.5-5.6 AFD	E++ £59
80-400mm F4.5-5.6 AFD VRE+	/ E++ £899
105mm F2.8 AFD Micro	F++ F449
180mm F2.8 ED AFDE++	Mint- £499
TC-20E Converter	
TC-20E II Converter	Mint- £199
Sigma 15mm F2.8 D EX DG Fisheye	F+ £349
Sigma 18-35mm F3.5-4.5 Asph	F++ F119
Sigma 20mm F1.8 DG RF	
Sigma 28-200mm F3.8-5.6 UC	F++ £79
Sigma 28-70mm F2.8 D	F++ F99
Sigma 30mm F1.4 DC EX HSM	F++ F279
Sigma 50mm F2.8 EX Macro	
Sigma 50-500mm F4-6.3 Apo DG HSM .	E++ 2640
Sigma 55-200mm F4-5.6 DC	
Sigma 70-300mm F4-5.6 App Macro	
Sigma 80-400mm F4.5-5.6 Apo DG OS	
Signia 80-40011111 F4.5-5.6 Apo DG OS	penn penn
Sigma 100-300mm F4 D Apo EX HSM	T052-T009
Tamena 14mm E2 8 SD AE	Mov. 0500

	New £40
Tokina 12-24mm F4 ATX Pro	DXE++ £34
DR4 Right Angle Finder	Mint- £8
DW20 Waist Level Finder	E++ £8
DW4 Waist Level Finder	Mint- £8
MB10 Grip (F90/X)	E+ / E++ £35-£5
MB15 Grip (F100)	E++ £3
MB16 Battery Grip	E++ £2
MB16 Grip (F80)	As Seen / E++ £19-£2
MB40 Grip (F6)	Mint- £19
SB20 Speedlight	E++ £39-£4
SB21A Ringflash	Mint £22
SB21B Ringflash	E++ £149-£17
SB22 Speedlight	E++ £4
SB23 Speedlight	E++ £3
SB28 Speedlight	
SB30 Speedlight	E++ £3



E++ £550 + / E++ £249-£499
E+ £299
Exc £199
E+ £225-£239
E+ £ 199
E++ £450
Mint £499-£1,299
E++ £329-£349
Mint- £499

FM2N Chrome Body Only	E+ / Mint- 9159-924
FM2 Chrome Body Only	F+ £129-£14
FM Chmme Body Only	F+ 910
FE2 Black Body Only	F+ P120-P10
CE Chama Date Oak	E LE - DOO DO
TA Disab Park Only	E. 000 040
FA Black Body Uniy	E+ £99-£10
18mm F3.5 AIS	As Seen / Exc £159-£19
20mm F2.8 AIS	E+ £23
24mm F2 Al	E+ 529
24mm F2 8 Al	F+ 9125-912
24mm E2 8 AMD	E. 014
24IIIII F2.0 AI U	119 t I more di Dell'
24mm F2.8 AIS	Unused £45
28mm F2.8 AIS	E++ £16
28mm F2.8 Series E	E+ Ω5
28mm F3.5 PC Shift	E+ 945
28mm F4 PC Shift	F+ / F++ £299-£39
35mm F1 4 AIS	Linused DAG
25mm C2 AIC	Mint D45
30IIIII F2 AI3	A 0 00
John F2.5 Series E	AS Seen 13
35mm F2.8 Non Al	As Seen £4
35mm F2.8 PC Shift	E++ £29
35-105mm F3.5-4.5 AIS	As Seen / E++ £49-£14
36-72mm F3.5 Series E	E+ Ω4
43-86mm F3 5 Auto	Linused F17
45mm C1 0 D	LEnt COA
FOrm Et 4 M	E / E 24
50mm F1.4 Al	E+/E++£12
50mm F1.4 AIS	unused / E+ £125-£35
50mm F1.8 AIS	As Seen £4
55mm F2.8 AIS Micro	E++ £149-£17
55mm F3.5 Non Al Micm.	F++ 97
59mm Et A Non Al	E+ 644
70 040mm F4 F 6 AFN	E . 00
70-210mm F4-0.0 AFIV	E+10
80-200mm F4 AIS	E+ £14
100-300mm F5.6 AIS	E+ £17
105mm F2.5 Non Al	As Seen 269-27
105mm F2.8 AJS Micro	E+ / E++ £299-£39
105mm F4 Al Macm	Mint- P19
105mm E4 Al Micm	Ac Soon / F+ 500-512
105mm C4 AIC LEarn	E 040
IVOITINI F4 AIS MICIO	E++ 118
120mm F4 Medical	E++ £499-£/5
135mm F2 AIS	E++ £39
135mm F2.8 Al	As Seen / E++ £49-£9
135mm F2 8 AIS	Ar Soon FO
135mm F2 8 Auto O	Linused P25
135mm F2.8 Auto Q	Unused £25
135mm F2.8 Auto Q 135mm F2.8 Non AJ	Unused £25
135mm F2.8 Auto Q 135mm F2.8 Non Al 135mm F3.5 Al	Unused £25 As Seen £4 As Seen £4
135mm F2.8 Auto Q 135mm F2.8 Non Al 135mm F3.5 Al 135mm F3.5 Auto Q	
135mm F2.8 Auto Q 135mm F2.8 Non Al 135mm F3.5 Al 135mm F3.5 Auto Q 135mm F3.5 Non Al	Unused £25  As Seen £4  As Seen £5  Unused £17  As Seen £5  Unused £17
135mm F2.8 Auto Q	Unused £25  As Seen £4  As Seen £4  Unused £17  Exc £3  E+ £29
135mm F2.8 Auto Q 135mm F2.8 Non Al 135mm F3.5 Auto Q 135mm F3.5 Auto Q 135mm F3.5 Auto Q 135mm F3.5 Auto Al 180mm F2.8 ED AlS 200mm F4.4 Al	Unused £25  As Seen £4  As Seen £4  As Seen £5  Unused £17  Ex £23  Ex £23
135mm F2.8 Auto Q	Unused 225  As Seen 34  As Seen 25  Unused 217  Exc 33  E+ £29  E+ £29
135mm F2.8 Auto Q 135mm F2.8 Non Al 135mm F3.5 Al 135mm F3.5 Auto Q 135mm F3.5 Non Al 180mm F2.8 ED AlS 200mm F4 Al. 200mm F4 Al.	Unused 125  As Seen 54  As Seen 55  Unused 177  Exc 53  E+ 123  E+ 121  Linused 197
135mm F2.8 Auto Q 135mm F2.8 Non Al 135mm F3.5 Auto Q 135mm F3.5 Non Al 135mm F3.5 Non Al 180mm F2.8 ED AlS 200mm F4 AL 200mm F4 Auto Q 200mm F4 Auto Q	Unused 225  As Seen 54  As Seen 55  Unused 217  Exc 63  E+ £23  E+ £12  Unused 219
135mm F2.8 Auto Q 135mm F2.8 Non Al 135mm F3.5 Auto Q 135mm F3.5 Auto Q 135mm F3.5 Non Al 135mm F3.5 Non Al 135mm F3.5 Non Al 130mm F3.8 ED Al 200mm F4 AL 200mm F4 Auto Q 200mm F5.6 Medical	Unused 125  Unused 127  As Seen 124  As Seen 124  As Seen 124  Ex 123
135mm F2.8 Auto Q 135mm F2.8 Non Al 135mm F3.5 Au 135mm F3.5 Auto Q 135mm F3.5 Non Al 180mm F2.8 ED AlS 200mm F4 AL 200mm F4 Auto Q 200mm F4 Auto Q 200mm F4 Auto Q	Unused 125 As Seen 25 As Seen 25 Unused 177 En 23 E+ 129 E++ 112 Unused 177 Unused 177 E++ 112 E++ 112 E++ 114 E++ 115
135mm F-28 Auto O 135mm F-28 Non Al 135mm F-35 A 135mm F-35 Auto O 135mm F-35 Non Al 135mm F-35 Non Al 135mm F-4 Auto O 200mm F-4 Al 200mm F-4 Auto O 200mm F-56 Medical TC14A Conveter	Unused 125  As Seen 124 Ext 123 Ext 123 Ext 123 Ext 123 Ext 123 Ext 123 Ext 124 Ext 124 Ext 124 Ext 124 Ext 125 Ext 12
135mm F2.8 Auto O 135mm F2.8 Non Al 135mm F3.5 Auto O 135mm F3.5 Auto O 135mm F3.5 Non Al 135mm F3.5 Non Al 185mm F3.5 Non Al 180mm F4.4 L 200mm F4.4 No 200mm F4.4 Nod COUNT F4.5 Nodedical TC14A Converter TC200 Converter	Unused 125 As Seen 25 As Seen 25 Unused 177 Exc 23 E+ 123 E+ 123 E+ 124 Unused 177 Exc 25 E+ 124 E+
ISSmm F2.8 Auto Q ISSmm F2.8 Non Al ISSmm F3.5 Auto Q ISSmm F3.5 Auto Q ISSmm F3.5 Non Al ISSmm F3.5 Non Al ISSmm F3.5 Non Al ISSmm F4.8 CD Al ISSmm F4.4 Auto Q ISSmm F4.4 Au	Unused 125 As Seen 25 As Seen 25 Unused 117 Ext 23 Ext 24
Islamin F2.8 Auto O 138mm F2.8 Non Al 138mm F3.5 Auto O 138mm F3.5 Auto O 138mm F3.5 Non Al 180mm F2.8 ED AlS 200mm F4 AlS 200mm F4 Auto O 200mm F5.6 Nedical TC14A Conventer TC200 Conventer TC200 Conventer TC200 Conventer	Unused 125 As Seen 74 As Seen 75 Unused 177 Enx 73 E+ E28 Enx 63 E++ 171 Unused 171 Unused 171 E++ 514 E++ 529-54 E++ 529
Issmin F2.8 Auto Q Issmin F2.8 Non Al Issmin F3.5 Auto Q Issmin F3.5 Auto Q Issmin F3.5 Non Al Issmin F3.5 Non Al Issmin F3.6 Non Al Issmin F4.8 Non Al 200mm F4 AL 200mm F4 Auto Q 200mm F4 Auto Q 200mm F4 Auto Q ICQUO Converter ICQUO Converter ICQ	Comment   Comm
Islamin F2.8 Auto O Islamin F2.8 Non AI Islamin F2.8 Non AI Islamin F3.5 Auto O Islamin F3.5 Auto O Islamin F3.5 Non AI Islamin F3.5 Non AI Islamin F2.8 ED AIS 200mm F4 AIS 200mm F4 AIS 200mm F4 Auto O 200mm F5.6 Nedical TC14A Converter TC200 Converter TC200 Converter TC200 Converter TC300 Converter	Common   C
ISSmm F2.8 Auto Q ISSmm F2.8 Non Al ISSmm F3.5 Auto Q ISSmm F3.5 Auto Q ISSmm F3.5 Non Al ISSmm F3.5 Non Al ISSmm F3.5 Non Al ISSmm F3.6 Non Al ISSmm F4.4 Auto Q ISSmm F4.4 A	Unused 125 As Seen 54 As Seen 54 As Seen 55 Unused 177 Exc 52 Exc 123 Ext 123 Ext 123 Ext 124 Ext 126 Ext 126 Ext 126 Ext 127
Islamin F2.8 Auto O 138mm F2.8 Non Al 138mm F3.5 Auto O 138mm F3.5 Auto O 138mm F3.5 Auto O 138mm F3.5 Non Al 180mm F2.8 ED AlS 200mm F4 AlS 200mm F4 AlS 200mm F4 Auto O 200mm F5.6 Nedical TC14A Converter TC200 Converter TC200 Converter TC300 Converter T	Continued 125
Issmm F2.8 Auto O Issmm F2.8 Non AI Issmm F2.8 Non AI Issmm F3.5 Auto O Issmm F3.5 Auto O Issmm F3.5 Non AI Issmm F3.5 Non AI Issmm F3.5 Non AI Issmm F3.6 Non AI Issmm F4.8 D	Unused 125 As Seen 54 As Seen 54 As Seen 55 Unused 177 Exc 53 Ext 235 Ext 235 Ext 24 Ext 24 Ext 25 E
Islamin F2.8 Auto O 138mm F2.8 Non Al 138mm F2.8 Non Al 138mm F3.5 Auto O 138mm F3.5 Auto O 138mm F3.5 Non Al 180mm F2.8 ED AlS 200mm F4 AlS 200mm F4 AlS 200mm F4 Auto O 200mm F5.6 Nedcal TC14A Converter TC200 Converter TC200 Converter TC200 Converter TC300 Converter TC	Comment   Comm
Issmin F2.8 Auto O Issmin F2.8 Non AI Issmin F2.8 Non AI Issmin F3.5 Auto O Issmin F3.5 Auto O Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.6 Non AI Issmin F2.8 ED AIS 200mm F4 AI 200mm F4 AI 200mm F4 AI 200mm F4 AI COUNT F5.6 Medical ICC14A Converter ICC20 Converter ICC20 Converter ICC20 Converter ICC300 Converter ICC300 Converter ICC300 Converter AI ABA Double Cable Releas DAS Sports Finder DE3 Highleyepoint Prism DE3 Highleyepoint Pr	Unused 125  As Seen 54  As Seen 54  As Seen 55  Unused 177  Exc 53  Ext 232  Ext 232  Ext 232  Ext 24  Ext 24  Ext 24  Ext 24  Ext 24  Ext 24  Ext 25  Ext 25  Ext 26
Islamin F2.8 Auto O 138mm F2.8 Non Al 138mm F2.8 Non Al 138mm F3.5 Auto O 138mm F3.5 Auto O 138mm F3.5 Non Al 180mm F2.8 ED AlS 200mm F4 AlS 200mm F4 AlS 200mm F4 AlS 000mm F4 Auto O 200mm F5.6 Medical TC14A Converter TC200 Converter TC20	Comment   Comm
Issemm F2.8 Auto O Issemm F2.8 Non AI Issemm F2.8 Non AI Issemm F3.5 Auto O Issemm F3.5 Auto O Issemm F3.5 Non AI Issemm F3.5 Non AI Issemm F3.5 Non AI Issemm F2.8 ED AIS 200mm F4 AI 200mm F4 AI 200mm F4 AI 200mm F4 AI COUNT F4 AI COU	Unused 125  As Seen 54  As Seen 54  As Seen 55  Unused 177  Exc 53  Ext 225  Ext 23  Ext 23  Ext 24  Ext 24  Ext 25  Ext 25  Ext 26  Ext 28  In 2
Issmin F28 Auto Q Issmin F28 Non AI Issmin F28 Non AI Issmin F35 AU Issmin F35 Auto Q Issmin F35 Non AI Issmin F35 Non AI Issmin F35 Non AI Issmin F35 Non AI Issmin F28 ED AIS 200mm F4 AL 200mm F4 AL 200mm F4 AL 200mm F4 AL 200mm F56 Medical TC14A Converter TC290 EXPRINT EXPRIN	Comment   Comm
Issmin F2.8 Auto O Issmin F2.8 Non AI Issmin F2.8 Non AI Issmin F3.5 Auto O Issmin F3.5 Auto O Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.6 Non AI Issmin F2.8 ED AIS 200mm F4 AI 200mm F4 AI 200mm F4 AI 200mm F4 AI COUNT F5.6 Medical ICC14 Conventer ICC20 Conventer ICC20 Conventer ICC20 Conventer ICC300 C	Unused 125  As Seen 54  As Seen 54  As Seen 55  Unused 177  Exc 55  Exc 125  Exc 125
Issmin F2.8 Auto Q 138mm F2.8 Non Al 138mm F3.5 Au 138mm F3.5 Auto Q 138mm F3.5 Non Al 180mm F3.5 Non Al 180mm F3.5 Non Al 180mm F4.4 Sept. Sep	Unused 125  As Seen 54  As Seen 54  As Seen 55  Unused 177  Evc 35  Ev
Issmin F2.8 Auto O Issmin F2.8 Non AI Issmin F2.8 Non AI Issmin F3.5 Auto O Issmin F3.5 Auto O Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F2.8 ED AIS 200mm F4 AI 200mm F4 AI 200mm F4 AI 200mm F4 AI COUNT F5.6 Medical ICC14 Conventer ICC20 Conventer ICC20 Conventer ICC20 Conventer ICC300 C	Unused 125  As Seen 54  As Seen 54  As Seen 55  Unused 177  Exc 53  Ext 225  Ext 23  Ext 23  Ext 24  Ext 24  Ext 25  Ext 26  Ext 28  In 2
Issmin F2.8 Auto Q Issmin F2.8 Non AI Issmin F2.8 Non AI Issmin F3.5 Au Issmin F3.5 Auto Q Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F2.8 ED AIS 200mm F4 AI 200mm F4 AI 200mm F4 AI COOMM F4 AI COOMM F5.6 Medical TC14A Converter TC200 Converter TC200 Converter TC200 Converter TC300 Converter T	Unused 125  As Seen 54  As Seen 55  Unused 177  Ex 63  Ex 125
Issmin F2.8 Auto O Issmin F2.8 Non AI Issmin F2.8 Non AI Issmin F3.5 Auto O Issmin F3.5 Auto O Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.6 Non AI Issmin F4.4 AI 200mm F4 AI 200mm F4 AI 200mm F4 AI 200mm F4 AI COMM F5.6 Medical ICC14 Converter ICC20 Converter ICC20 Converter ICC20 Converter ICC300 Conv	Unused 125 As Seen 54 As Seen 54 As Seen 55 Unused 177 Exc 53 E+ 128 Exc 128 E
Issmin F2.8 Auto Q Issmin F2.8 Non AI Issmin F2.8 Non AI Issmin F3.5 Auto Q Issmin F3.5 Auto Q Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F2.8 ED AIS 200mm F4 AI 200mm F4 AI 200mm F4 AI COOMM F4 AI COOMM F5.6 Medical TC14A Converter TC200 Converter TC200 Converter TC200 Converter TC200 Converter TC200 Converter TC300 Convert	Unused 125  As Seen 54  As Seen 55  Unused 177  Fix 63  Ext. 225  Ext. 23  Ext. 23  Ext. 23  Ext. 24  Ext. 25
Islamin F2.8 Auto Q Islamin F2.8 Non AI Islamin F2.8 Non AI Islamin F2.8 Non AI Islamin F3.5 Auto Q Islamin F3.5 Auto Q Islamin F3.5 Non AI Islamin F3.5 Non AI Islamin F3.8 Son AI Islamin F3.8 Son AI Islamin F4.8 AI 200mm F4.8	Unused 125 As Seen 54 E+ 529 E
Issmin F2.8 Auto Q Issmin F2.8 Non AI Issmin F2.8 Non AI Issmin F3.5 Auto Q Issmin F3.5 Auto Q Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.5 Non AI Issmin F3.6 Non AI Issmin F3.6 Non AI Issmin F2.8 ED AIS 200mm F4 AI 200mm F4 AI 200mm F4 AI COUNTY ISSMIN F3.6 Medical TC14A Converter TC290 Conve	Unused 125  As Seen 54  As Seen 55  Unused 177  Ex 63  Ex 123  Ex 123  Ex 123  Ex 123  Ex 124  Ex 125
Islamin F2.8 Auto O Islamin F2.8 Non AI Islamin F2.8 Non AI Islamin F2.8 Non AI Islamin F3.5 Auto O Islamin F3.5 Auto O Islamin F3.5 Non AI Islamin F3.5 Non AI Islamin F3.8 Non AI Islamin F2.8 ED AIS 200mm F4 AI 200mm F4 A	Unused 125   As Seen 54     As Seen 54     As Seen 55     As Seen 56     As Seen 57     As Seen 57     As Seen 57     As Seen 57     As Seen 58     E+ 128     E+ 1
Issmin F2.8 Auto Q Issmin F2.8 Non AI Issmin F2.8 Non AI Issmin F3.5 Auto Q Issmin F3.5 Auto Q Issmin F3.5 Non AI Issmin F3.6 Non AI Issmin F2.8 ED AIS 200mm F4 AI 200mm F4 AI 200mm F4 AI COMM F4 AI COMM F5.6 Medical TC14A Convetter TC200 Con	Unused 125  As Seen 54  As Seen 55  Unused 177  Exc 55  Unused 177  Exc 55  Exc 128
Islamin F2.8 Auto Q Islamin F2.8 Non AI Islamin F2.8 Non AI Islamin F2.8 Non AI Islamin F3.5 Auto Q Islamin F3.5 Auto Q Islamin F3.5 Non AI Islamin F3.5 Non AI Islamin F3.8 Son AI Islamin F3.8 Son AI Islamin F4.8 AI 200mm F4.4 AI CC200 Conventer CC200 Conventer CC300 Convente	Comment   Comm
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Islamin F2.8 Auto Q Islamin F2.8 Non Al Islamin F2.8 Non Al Islamin F2.8 Non Al Islamin F3.5 Auto Q Islamin F3.5 Auto Q Islamin F3.5 Non Al Islamin F3.5 Non Al Islamin F3.6 Non Al Islamin F3.6 Non Al Islamin F4.6 Al 200mm F4.4 Al 200mm F4.4 Al 200mm F4.4 Al 200mm F4.6	Comment   Comm
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Issmin F28 Auto Q Issmin F28 Non AI Issmin F28 Non AI Issmin F28 Non AI Issmin F35 AI Issmin F35 Auto Q Issmin F35 Non AI Issmin F28 ED AIS 200mm F4 AL 200mm F56 Medical TC14A Converter TC290 Converter	Common   C
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ARC HASSELBLAD 35/75mm LENS £ASK ARC HASSEIBIAD-45mm. from£2675 ARCA 10x8 5x7 5x4 Outlits £ASK BESSA R/2/3/4 BODIES £195-£495	LEICA M4 CASE BOXED UNUSED £325 LEICA M5 3 BOXED UNUSED £1499	SONY-MINOLTA FANS—NEW SONY 35mm11.465995, 85mm11.42ciss ZA£975, 70-200mm12.8£1530, 500mm182499, 2xverter£279, 100mm12.8macro£455,	EOS 1NRS 10fps.Serviced £595 EOS 1/N/HS bodies £145 - £375 EOS 3/BOXED/ASNEW £195-£495 EDS 5 50D bodies £125 - £225	50mm Distagon C/T/F/FI. \$325-£1595 60mm CT/CB/CF//ASNEW £545-£1395 60mm Distagon f5.6 £ask 80mm t2.8 F/C/CT/CF-F \$225-6775	F50/55/60/65/70/75 fromE49 F601/501/F401/S/x from £49 14mm/18mmf2.8 AFD £795-£995 20mm f2 8AF/D £245 - £425	OLYMPUS OM4£175-£345 OLYMPUS PEN-D£99-£195
BESSA - R LENSES (12-90mm) NEW £ASK BESSA - L/T/NEW £119-£275 BERTRAM-BEWI ZOOM SPOTMETER . £275	LEIGA M6 PLATINUM+50f1.4 boxed .£4995 LEIGA M6 PLATINUM-50f1.4 boxed .£4995 LEIGA M6 TTT CHRIP . LINUSED £1475-£1696	2xverteri279, 100mm12.8macroE455, 50mm12.8macroE369, 50mm11.4E245, 11- 18mmE375, 18-250mmE375, 18- 70mmE109, 75-300mmE159, HVL- 81 AM:englaseE209, HVL-	EOS 10/100 300/V/new £69 - £169 EOS 600/620/650 £45 - £85	100mm 12 F/FE/NEW? £495-£1695 110mm 12 F/FE/NEW? £595-£1475 120mm 15 6/chr/8! £425-£695	20mm f2.8AF/D £245 - £425 24mm f2.8 AF/D £175 - £295 28mm f2.8 AF/D £105 - £195 105mm f2.8 Micro-AFD £345-£475	OLYMPUS XA,SERVICED £125-£17: OLYMPUS XA4+A1L Flash £22: OLYMPUS PEN-FT, black £39:
BRONICA RF645+65/UNUSED7 ::£575-£795 BRONICA RF LENSES,45-135mm£ASK BRONICA EC/S2A. comp£195-£399	LEICA MO/Boxed/UNUSED?£1375-£1995 LEICA R8/R9 body£425-£875 LEICA R8/R9 body£425-£875	F42AMflashC179 AC-V0900C125 VG-	EÓS EF(manual) £49 - £89 EÓS 500/W/1000d/m £39 - £79 EÓS 1X, 1X7 APS £89 - £145 EÓS 1 Polaroid back £0ffers	120mm Makro CF/VCFE £795-£1995 135mm Makro-PlanarCF £ask 150mm F2.8 F/FE/NEW? £425-£1295	85mm f1.8 AF/AFD £145-£295 180mm f2.8 AF/D £245-£495 200mm f3.5 IFED-F3-AF £Nea	OLYMPUS T45 FLASH outfit £29: OLYMPUS FL50 FLASHGUN £19: OLYMPUS TCON-17+ADPT £12:
BRONICA SOA/1+lenses 40-500mm £ask BRONICA 60/180mm PE.ASNEW ea£475 BRONICA 110/4 5 PS1-1 NEW? £795	LEICA PROJECTOR LENSES NEW £ASK LEICA REPROVIT 11a Outfit £neg	B30grip£129, VF-62circpol£79, VF- 62xBfilter£69, VF-62£49 SIGMA300mm14£525, SIGMA40015.6£545, S IGMA70-3000GMAKR0£115	20mm f2.8USM/asnew £195-£275 24mm f2.8/asnew £185 - £295 24mm TSE,45mm TSE/asnew £625-£895	150mm F4 C/T/CF/CFI \$295-£1 195 180mm Sonnar CF/CFE \$725-£1 375 250mm C/CT/CF/CFI \$375-£1 395 250mm F4 F/FE/NEW \$775-£1 575	300mm f2 8 AF/D £895 - £1995 300mm f2 8 AF Tamron LD-IF £995 300mm f4/AFS/asnew £495-£845	OLYMPUS TCON 148 Pro Verter £asi OLYMPUS Li-30B battery, new
BRONICA 105/4.5 PE1:1 NEW?	MAMIYA RZ67-11+110 BXD, UNUSED. £995 MAMIYA 645 AFD COMP £995-£1395 MAMIYA 35mm AF £525-£745	USED DIGITAL SLR CAMERAS AND LENSES CANON 1DS MK111,LOW USAGE£3750	28mm f2.8 from £99 28mm f1.8/NEW £275-£395 28mm f3.5 Nikkor PC £205	250mm F4 F/FE/NEW £775-£1575 350mm f5.6 C/Ct from£675 350mm f4 FE/NEW? £2475-£3995	400mm f2.8 AF/I/S £2495-£3995 500mm f4P(notAF)/asnew £1750-2495	PANORAMA 35mm CAMERAS £ASI PENTACON 6TL + 80mm £17: PENTACON 6 fit Lenses £ASI
CANON WFT-E2 TRANSMITTER . \$475-\$599 CANON 1DS MK11, ASNEW, UNUSED? \$2795 CANON 1DS MK11	MAMIYA 150mm 12.8,645 £475 MAMIYA 7,77-11 Body £399-£995 MAMIYA 7 LENSES-43mm-210mm £ASK	CANON 1D MK111/UNUSED? £1995-£2575 CANON 1DS MK11 £1595-£2275 CANON FOS 1D MK11/n £895-£1425	50mm f1.4USM/NEW UK	500mm 18 Apo-Tessar £ask 140 – 250mm Variogon from £795	17 - 33mm 45	PENTAX Z1/Z1P
CANON EOS 1DS/asnew £875-£1275 CANON EOS 1D MK11/n £825-£1395 CANON EOS 1D/BXD/ASNEW £475-£725	MAMIYA RZ67/11+110mm	CANON EOS 1DS/asnew£995-£1275 CANON EOS 1D £375-£545 CANON EOS 5D £796-£1075	85mm f1.8 USM from £175 85mm f1.2U/L11 £1225-£1725 100mm f2#2.8 Macro £225-£395 300mm f2.8L/IS £1895-£3495	Extender 1.4E/ZXE	24 – 120mm AFD/VR £225-£469 28 – 70mm AF/D £125 - £215 28 – 70mm f2 8AFS £775-£1195	PENTAX AF SIGMA105MAKRO£29! PENTAX SUPER-A MOTORDRIVE£14! PENTAX 2000mm f13.5 ASNEW£P0/
CANON EOS 5D/8XD/ASNEW	MAMIYA 6,6x6cm Folding (MIOJ)	CANON EOS 10D/D60 £145-£195 CANON 30D 40D/UNUSED £345-£525 CANON 50D/BXD/NEW UK £575-£699	300mm 12.8 SIGMA EX,NEW £1745 300mm 14 Sigma APO-HSM £475 300mm 14 L/IS/asnew £545-£1045	Magnifier PM/E 90.51, NEW £149 PM90/PME90/B0XED/UNUSED2 £225-£795	28 – 85mm AF/asnew £145 -£245 35 – 70mm f2.8 AF/D £295-£445 35 – 135 AF £295	PENTAX Spotmatic F. BI + 55mm £225 PENTAX 24mm f3.5 Screw,rare £295 PENTAX Sigma 14mm f2.8 AF £475
CANON 24mm.45mm Tilt&Shift£895 CANON EOS IV/HS/ASNEW£375-£995 CANON EOS 5.30V.T90.UNUSEDea£375	MINOLTA/SONY 15f2.8SIGMA FISH £475 MINOLTA/SONY 17-35 f2.8-4.NEW £595 MINOLTA/SONY 28-70f2.8 SIGMA £225	CANON 20D + 18-55 £295-£395 CANON 300-400D+18-55 £195-£375 CANON D2000 Classic DSLR £ask	400mm f2.8L Mk1/11/IS from £2875 400mm f5.6 APO-SIGMA HSM £575 500mm f7.2 SIGMA COMPACT £395	NC2 Prism/Early Meterprism £69-£175 HG-3, HC-3-70 Prism £145-£275 A12,A16,A24/Latest/NEW? £89-£595 A24 back latest £169-£395	80 – 200mm f2.8 AF/D £425 - £795 80 – 200mm f2.8 AFS £995-£1275 80-400mm Tokina ATX £495	PENTAX AF SIGMA 17-35mm£275 PENTAX LX MOTORDRIVE£245-£445
CANON F1n ASNEW UNUSED	MINOLTA 70-210f4, CASED, ASNEW £295 MINOLTA APO 100-300/400mm£295-£675 MINOLTA/SONY 170-500 SIGMA DG£545	BG ED3-D30, D60, 10D £69 - £89 FUJI \$1/\$2/\$3PRO £169-£399 KODAK P20 FLASH, NEW £99	500mm f4.5L/f4-L IS £1895-£4695 600mm f4L/IS £4295-£5995 1000mm f8 Sigma.trunk £3795	12-on/Pola-80 Backs £69-£99 70mm Magazines from £105 Pola100.Pola+.PolaCombi £89-£195	SB 20, 24, 25, 26, 28, 80DX	PENTAX SMC-A 28-135mm
CANON FD 24mm f1.4L	MINOLTA/SONY 600/8 SIGMA NEW?£575 MINOLTA/SONY 35-105/2.8 TMRN£475 MINOLTA/SONY 50mm MACRO, asnew £275	Kodak DCS Pro(C,N)/new? £ASK Kodak DCS Pro14N/512 £545-£745 Kodak DCS 420,520C,760 £offers	10-22mm EFS/NEW £499-£695 16 – 35mm 12.8L/asnew £725-£995 17 – 40mm 14L/asnew £495-£575	H1 Polaroid Back £245-£345 Tubes 8mm to 56E £49-£139 Bellows.Semi/Auto £195-£445	Nikon Ringflashes £ask MF-24 250-Exp, Action Finder-F4 Neg MC30, MC20 Remotes/New £39 £79	Flashguns , Enlargers PHOTON B. 800W redhead kit
CANON FD 200 MACRO+Rngflash£595 Canon FD 50-300mm L+Hood,nice£1475 CANON FD 300mm f2.8£745-£1395	MINOLTA/SONY 1.4x,2xAPO£225-£375 MINOLTA DYNAX 7.9/NEW?£145-£575 MINOLTA SPOTMETER-F£275	LEICA DIGILUX-3 +14-50 £895 Minolta RD175/Dynax Mount) £offers SAMSUNG GX20.14.6mp,NEW £549 SONY A900/UNUSED? £1425-£1699	20 - 35mm USM from £185 20 - 35mm f2.8L £375-£595 24 - 70mm f2.8I £695-£925	Pro-Lenshades, various         £ask           Winder-F, Winder-CW         £195-£395           Cable release-Winder CW         £40	NIKON MF HUGE STOCKS-PLEASE	POLAROID 10x8 Processor £ASI PERIFLEX GOLD* +50 t2.8 £295
CANON FD 400mm f2.8.800mm5.6ENEG CANON VT/V1T+50mm(L39)ENEG CANON 50mm f1.2,L39	MINOX MDC/TOURING ASNEWea£495 NIKKOR 65f4,90f4.5COPAL£795-£1175 NIKON F6 body/UNUSED£995-£1545	SONY A900/UNUSED? £1425-£1699 SONY A100/350/700 bodies £189-£475 SONY VGC 70-A700 GRIP £145-£175	24 – 85mm USM £165-£245 24-135mm TAMRON SP £275 28 – 70mm f2.8L £475-£695	Filter 93 POLA/CR,NEW £ask Filter series 60 CB1.5 £ask Polarising Filter S60 New £185	PHONE/FAX/EMAIL	REID 3+5cm TTH,SUPERB. £179: RICOH GR1/1s/1v. £165-£34: RETINA I/1a £69-£11:
CANON EOS 85mm f1.2L/11£1225-£1575 CANON EOS 100mm MACRO£265-£375 CANON EOS 14mm f2.8/11£1195-£1695	NIKON S3 2000 KIT.UNUSED £offers NIKON S3 OLYMPIC+50f1.4 £NEG NIKON SP Sp.Ed+35f1.8.NEW? £4275	SONY 75-300mm/70-300G£145/£575 NIKON D70/70s/D100£185-£295 NIKON D70S,BOXED,UNUSED£395	28 - 80mm f2.8-4 £545 28 - 105mm/MK11 £129 - £195 28 - 135mm IS/NEW £245-£395	Softar I, IT, III S60 new £ask Softar 1 series 70 NEW £175	PHONE/FAX/EMAIL PENTAX 35mm.645.6x7 HUGE STOCKS	RETINA REFLEX 4 £275-£425 ROLLEI-35,GERMAN £245-£375
CANON EOS 15mm FISHEYE£395-£495 CANON 300mm f2.8LIS/asnew£2575-£3195	NIKON 35Ti/unused? £245-£425	MBD100 Grip/new(D100)£69-£99	28-300L-USM/ASNEW£1495-£1995	IR release unit 555ELD,NEW	PHONE/EMAIL	
CANON 300mm f2.8L/asnew£1425-£2575	NIKONOS 1VA/V+35/UNUSED?£295-£795	Nikon D1/X kit/asnew £225-£495 NIKON D2H £595-£995	35 - 105,35-135 USM £85 - £165 35 - 350mm L £845-£1345	Flashguns/ Brackets £129	PROJECTORS HUGE STOCKS PLEASE PHONE	ROLLEI 2.8GX PLATIN ANNIV
CANON 300mm f4L/IS/asnew _£599-£1095 CANON 400mm f2.8L/11£2850-£3795 CANON-SIGMA 400f5.6 HSM _£575	NIKON PC-SHIFT 28mm.35mm	NIKON D7X KI73SNBW \$2,223-2495 NIKON D2H \$595-6995 NIKON D2X/D2XS £795-£1275 NIKON D3.D700.D300/UNUSED? £ASK NIKON D80/D200/ASNEW £375-£599	35 - 350mm L	Step up ring 60-70		ROLLEI 6000 HIGH-D SCREN
	NIKON PC-SHIFT 28mm 35mm £ask NIKON 14mm/18mm 12.8AFD £745-£995 NIKON 8mm 14D SIGMA FISHEYE £495 NIKON 8mm 12.8AIS.RARITY £3295 NIKON 15 13.5AIS/asnew £675-£1295 NIKON 16mm 12.8D Fish £395-£575	NIKON D2H NIKON D2XID2XS £395-£1925 NIKON D3 D700 D300/UNUSED? £45K NIKON D8 07200/ASNEW £375-£599 OLYMPUS E1/BXD/ASNEW £245-£375 OLYMPUS E420-520-14-45 £225-£34 OLYMPUS HD-2-BTBY £169-£225 OLYMPUS HD-2-BTBY £169-£225	35 350mm L	Flashguns/ Brackets	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX - 6x6.35mm HUGE STOCKS	ROLLEI 6000 HIGH-D SCREN \$14* ROLLEI 60013/8 comp \$595/5991 ROLLEI 6006 COMPASNEW \$69* ROLLEI 6008 Integral II as new \$19* ROLLEI 6008 Integral II as new \$28* ROLLEI 6008 Integral II as new \$28* ROLLEI 70 /5 40to250mm Ienses \$28*
CANON 300mm f4L/IS/asnew _£599-£1095 CANON 400mm f2_8L/11 _ £2850-£3795 CANON-SIGMA 400f5.6 HSM _£575 CANON 600mm f4L/IS _£3475-£5950 CANON 11-17mm TAMRON _£375	NIKON PC-SHIFT 28mm 35mm	HIVON 1271, 1290-1395, 1480-1480, 1795-1275, 1480-1480, 1795-1275, 1480-1480, 1795-1275, 1480-1480, 1795-1480,	35 - 350 mm I SNEW 2595-2415 50 - 500 mm ISNEW 2295-2415 50 - 500 mm ISIGMA-05 NEW 10-400 mm ISK3 anew 2895-1175 70 - 200 mm 72,8516/MA-05 170 - 500 mm SIGMX anew 2545 Extender 2x,14v11 2115 SPEEDLITE 380 - 380 Ext1 2115-2325 SPEEDLITE 380 - 380 Ext1 2115-2325 SPEEDLITE 380 - 380 Ext1 2115-2325	Flashpuns Brackets \$129 WELL-USER BODIES LENSES \$170 CLEAR D-RISH-40 / ASSEW \$275-\$425 HASSELMET 2 450 4 TIL FLASH \$275-\$425 LEICA M KONICA HEXAR-RF KIT \$2995-\$1495 POLOMAT 11c (LaST)-ILFD 500HD \$1895 POLOMAT 11c (LAST)-ILFD 500HD \$1895 LEICA MB BUCH/BXD UNUSED \$285X LEICA MB DODIES \$2895-\$2935	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONEEMAIL BITISH/GERMAN CLASSICS,FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL	ROLLE 6000 HIGH-D SCREN \$145  ROLLE FRONT/28 comp \$2595/298  ROLLE FRONT/28 comp \$2595/298  ROLLE FRONT \$1595/298  ROLLE FRONT \$1595/298  ROLLE FRONT \$1595/298  ROLLE FRONT \$1595/298  ROLLE PO \$1402/2980mm lenses \$285  ROLLE PO \$1402/2980mm as  ROLLE PO \$1402/2980mm \$2595/298  ROLLE SCRENT/2980mm \$2595/298
CANON 300mm f4L/IS/asnew _£599-£1095 CANON 400mm f2_8L/11 _ £2850-£3795 CANON-SIGMA 400f5.6 HSM _£575 CANON 600mm f4L/IS _£3475-£5950 CANON 11-17mm TAMRON _£375	MIKIM PC-SHIFT 28mm 38mm — SAMM — NKIM 14mm/18mm 12 ARD — C745-5985 — NKIM 8mm 440 SIGMA FSHEYE — 498 — NKIM 8mm 440 SIGMA FSHEYE — 498 — NKIM 8mm 440 SIGMA FSHEYE — 498 — 19	HINDU DEPT 5-39-5-1925 HINDU DEPT 5-5-1275 HINDU DEPT 50-5-1275 HINDU DEPT 50-5-1275 HINDU DEPT 50-5-1275 HINDU DEPT 50-5-124-5 HINDU SE 18 DOLASHW 2245-1275 HINDU SE 18 DOLASHW 2760-1275 LEICA 14-50mm (2-8-44-24rd) 1255 HOYA 80/81 85-85 1255 HOYA 80/81 85-88 HOYA 80/81 85-88	35 - 350mm   CP45-C1345   CP55-C1345   CP55-C1345   CP55-C175-C175-C175-C175-C175-C175-C175-C1	Flashguars Brackets WELL-USED BODIES LENSESFTO CIZAR D-Rash-00, agene HASSELMET2 4504 TIT FLASH	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS,FOLDERS. ASK US	ROLLE 6000 HIGH-D SCREN £14.  ROLLE FRONT/28 comm £595/599.  ROLLE FRON £595/599.  ROLLE FRON £259-£119.  ROLLE FRON £190.  ROLLE SLOS METERAL FRON £190.  ROLLE SLOS METERAL FRON £190.  ROLLE SLOS METERAL FRON £190.  ROLLE SLOS FROLLE FIRS £101.  ROLLE FRON £101.  ROLLE FRON £190.
CANON 300mm f4L/IS/asnew _£599-£1095 CANON 400mm f2_8L/11 _ £2850-£3795 CANON-SIGMA 400f5.6 HSM _£575 CANON 600mm f4L/IS _£3475-£5950 CANON 11-17mm TAMRON _£375	MIKIN PC-SHIFT 28mm 38nn	NIKON D27 (DVS)  P255 (256)  NIKON D27 (DVS)  P255 (256)  NIKON D27 (DVS)  P256 (256)  NIKON D27 (DVS)  P257 (256)  NIKON D27 (DVS)  P257 (256)  NIKON D27 (DVS)  P257 (DV	35 3 50mm L P845-F1385 70775-30mm ISNEW £945-F1385 55-50mm SIGMA-06 NEW £955-415 55-50mm SIGMA-06 NEW £956-F1385 126-30mm 12 8 51mm 06 £1975 126-30mm 12 8 51mm 07 £175-1225 126-30mm 12 8 51mm 12 £175-1225 126-30mm 12 51mm 12 £175-1225 126-30mm 12 51mm 12 £175-1225 126-30mm 12 £175-1225 126	Flashguard Brackets  WELL-USED BOUISE LENSES. F. F. C. LYAR D-Hash-10, asprey.  ELERA M.  KONICA HEXAR-RF KIT F. C. 2995-61495 FOCOMAT 116, (Last)—ILFD 500HD Plog ELECA M. BUCHASOL UNISED. ELECA M. BUCHASOL W. P. C. 2895-61495 ELECA M. B. C. 2805-61495 ELECA M. B. C. 2805-6	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE CHARL BITISH-GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA RC-1000 GFCAM CABLE E59 MINOLTA RC-1000L/RC-1000/CCT0000 E49 SPECIALS ALPA 16 LL, 1151 Dodies 2995-2995 ALPA 16 LL, 1151 Dodies 2995-1995	ROLLE 6000 HIGH-D SCREN 214  ROLLE 6001728 comp 2595/2991  ROLLE 6006 COMPASNEW 2875-E1191  ROLLE 6008 COMPASNEW 2875-E1191  ROLLE 6008 Integral II as new 5200  ROLLE 61008 A000/250mm nesses 528  ROLLE 6106 ROME 6100 FOLGETOR 5591  ROLLE 6100 FOLGETOR 5591
CANON 300mm f4L/IS/asnew _£599-£1095 CANON 400mm f2_8L/11 _ £2850-£3795 CANON-SIGMA 400f5.6 HSM _£575 CANON 600mm f4L/IS _£3475-£5950 CANON 11-17mm TAMRON _£375	MIKIM PC-SHIFT 28mm 38mm — MAKN M-KMM-PC-SHIFT 28mm 38mm 24.55 (2745-995) MIKIM 8mm 4MD SIGMM FSHEYE 49.55 (2745-995) MIKIM 8mm 4MD SIGMM FSHEYE 49.55 (2745-995) MIKIM 15 (3 5AIS SARIEW 2575-912) MIKIM 15 (3 5AIS SARIEW 2575-912) MIKIM 15 (3 5AIS SARIEW 2575-912) MIKIM 16mm 12 8AIS sarieW 2575-912) MIKIM 18mm 14 AI AIF 2575-912 MIKIM 18mm 14 AI AIF 2575-912 MIKIM 18mm 14 AIF 2575-912 MIKIM 18mm 18mm 18mm 18mm 18mm 18mm 18mm 18m	HINDU DEPT 5-39-5-1925 HINDU DEPT 5-5-1275 HINDU DEPT 50-5-1275 HINDU DEPT 50-5-1275 HINDU DEPT 50-5-1275 HINDU DEPT 50-5-124-5 HINDU SE 18 DOLASHW 2245-1275 HINDU SE 18 DOLASHW 2760-1275 LEICA 14-50mm (2-8-44-24rd) 1255 HOYA 80/81 85-85 1255 HOYA 80/81 85-88 HOYA 80/81 85-88	35 - 350mm L P845-E1385 7075-300mm ISNEW P845-E1385 53-500mm SIGNA-10 IEEW P855-E115 53-500mm SIGNA-10 IEEW P855-E115 53-500mm SIGNA-10 IEEW P855-E115 53-500mm SIGNA-10 IEEW P855-E115 120-300mm 12 SIGnm 50 I 1975 120-300mm 12 SIGnm 50 I 1975 120-300mm 12 SIGNA-10 I 1975 120-30	Flashguard Brackets WELL-USED BODIES LENSES FOC CLEAR D-Rish-10, agreew RASSELMEE 2 450 HTL FLASH FLAS	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA OC-1100 OFFCAM CABLE CS9 MINOLTA RC-1000L/RC-1000/EC1000 E49 SPECIALS ALPA 6c. 94.10d bodies	ROLLE 6000 HIGH-D SCREN \$14.00   ROLLE 6001/28 comp \$259/599.  ROLLE 6006 COMPASNEW \$859/599.  ROLLE 6008 COMPASNEW \$875-\$119.  ROLLE 6008 Integral II as new \$2.00   ROLLE FO 154 000250mm lenses \$2.00   ROLLE FO 1540-280mm \$2.00   ROLLE FO 1540-280mm \$2.59.  ROLLE 911 6x60m PROJECTOR \$2.59.  ROLLE SLEGE METERED HOOD \$2.99.  ROLLE SLEGE NEW FOLLEMAN \$2.50   ROLLE SLEGE SEA \$7   ROLLE SLEGE SEA \$7   ROLLE FOLLE SLEGE SEA \$2.00   ROLLE FOLLE SLEGE SEA \$2.00   ROLLE FOLLE SLEGE SEA \$2.00   ROLLE FOLLE SEA \$2.00   ROLLE S
CAMON 300mm HL/IS/asnew559-61085 CAMON 400mm EB/I11 _ \$289-62585 CAMON-156MA 40015-6185 CAMON 1-1-7mm TAMFON	MIKIN PC-SHIFT 28mm 35nnm Sasn MIKIN 14mm/17mm 72 ARFD 2745-5995 MIKIN 8mm 44D 31GMM FSHEYE 4945 MIKIN 8mm 44D 31GMM FSHEYE 4945 MIKIN 15 33 543 543 543 543 543 543 543 543 543	1870   1870	35 - 350mm L P845-E1385 7075-300mm ISNEW P855-E135 53-500mm SIGNA-10 NEW P855-E135 53-500mm SIGNA-10 NEW P855-E135 53-500mm SIGNA-10 NEW P855-E135 53-500mm SIGNA-10 NEW P855-E135 120-300mm SIGNA-10	Flashguars Brackets WELL-USED DOIDS LENKES \$70 CLEAR D-Flash-0, Jagnew \$275.4425 LEIGA M KONICA HEXAR-RF KIT \$295-61405 LEICA M SOLITION SEND \$295-61405 LEICA M JODIES \$295-61405 LEICA MS GROUNTS MY BANCKPAINTON \$295-61405 LEICA MY MY BODIES \$295-61405 LEICA MS GROUNTS MY BANCKPAINTON \$295-61405 LEICA MY MY BODIES \$295-61405 LEICA MY BONCKPAINT MY BANCKPAINTON \$295-61405 LEICA MY MY BODIES \$295-61405 LEICA MY BONCKPAINT MY BANCKPAINTON \$295-61405 LEICA MY BONCKPAINT MY BANCKPAINTON \$295-61405 LEICA MY BANCKPAINT MY BANCKPAINTO	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX: 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA 0C-1100 OFFCAM CABLE E59 MINOLTA 0C-1000L/RC-1000/EC1000 E49 SPECIALS ALPA A 11 EL. 1151 bodies	ROLLE 6000 HIGH-I SCREN 1414  ROLLE 6001728 comm 2595/2991  ROLLE 6006 COMPASNEW 2595-1191  ROLLE 6008 Integral II as new 2ne  ROLLE 6008 Integral II as new 2ne  ROLLE FO 15 400/250mm lenses 2ae  ROLLE FO 140-280mm as  ROLLE FO 15 400/250mm lenses 2ae  ROLLE FO 15 400/250mm as  ROLLE SLOS INTEGRATION 259  ROLLE SLOS INTEGRATION 2195-223  ROLLE SLOS FOLLE MART 2 EAS  ROLLE FIRMS ROLLE MART 2 EAS  ROLLE FIRMS ROLLE MART 2 EAS  ROLLE FIRMS FOLLE MART 2 EAS  ROLLE SLOS FOLLE MART 2 EAS  ROLLE FIRMS FOLLE MART 2 EAS  ROLLE FOLLE MART 2
CAMON 300mm HL/IS/asnew559-61085 CAMON 400mm EB/I11 _ \$289-62585 CAMON-156MA 40015-6185 CAMON 1-1-7mm TAMFON	MIKIN PC-SHIFT 28mm 35nnm Sasn MIKIN 14mm/17mm 72 ARFD 2745-5995 MIKIN 8mm 44D 31GMM FSHEYE 4945 MIKIN 8mm 44D 31GMM FSHEYE 4945 MIKIN 15 33 543 543 543 543 543 543 543 543 543	HINDU DCT 1009S HINDU DCT 1009	35 - 350mm L P845-E1385 7075-300mm ISNEW P855-E135 53-500mm SIGNA-10 INEW P855-E135 53-500mm SIGNA-10 INEW P855-E135 53-500mm SIGNA-10 INEW P855-E135 53-500mm SIGNA-10 INEW P855-E135 120-300mm SIGNA-10 INEW SIGNA-1	Flashquars Brackets WELL-USED BOUISE LENSES _ TO CLEAR D-Rash-10, asprey KEL-USED BOUISE LENSES _ TO CLEAR LENSE _ TO CLEAR HASSELMEET 2450 HTT FLASH _ T255 LEICA M KONICA HEXAR-RF KIT FC 500HO _ Neg EICA MS BUCHRSON UNUSED _ EASK LEICA MS EQUISHON Pariette Black _ Deg LEICA MS EQUISHON Pariette Black _ Des LEICA MS EQUISHON Pariette Black _ Des LEICA MS EQUISHON PARIETTE BLACK _ DES LEICA MS BODY _ ES59-E136 LEI	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX: 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA 0C-1100 OFFCAM CABLE E59 MINOLTA AC-1000/RC-1000/EC1000 E49 SPECIALS APA 11 EL. 1131 bodies 2995-1995 ALPA 11 EL. 1131 bodies 2995-1995 ALPA 11 EL. 1131 bodies 2995-1995 BESSE 11,6795 ASS 1017/724 BESSA 11,6995 MSOPAR D outflex BESSA 11,6995 MSOPAR BESSA 11,6995 MSOPAR BESSA 11,6995 MSOPAR BESSA 11,6950 MELIAR BENDICA SCA COMPLETE C245 BENDICA SCA CAMPLETE	ROLLE 6000 HIGH-D SCREN 2141 ROLLE 6001736 comp . \$595,999 ROLLE 6006 COMPASNEW . \$595,999 ROLLE 6008 COMPASNEW . \$257,5119 ROLLE 6008 Integral II as new
CAMON 300mm HL/IS/asnew 2599-1205 CAMON 400mm PL/IS/asnew 2599-1205 CAMON-16/MA 40015.6 HSM 28250-2395 CAMON-16/MA 40015.6 HSM 28475-2595 CAMON 1-17mm TAMON CAMON 600mm 10.18 CAMON 1-17mm TAMON CAMON 1-1	NIKON PC-SHIFT 28mm 38nnm 18nn 18nn 18nn 18nn 18nn 18nn 18nn	HAND 167  HAND 1	35 - 350mm L P845-E1385 7077-300mm ISNEW P85-E1385 50-500mm SIGNA-06-INEW P85-E135 500mm SIGNA-06-INEW P85-E135 600mm SIGNA-06-INEW P85-INEW P85-IN	Flashquary Brackets WELL-USED DOUBLE LENSES. FTO CLEAR D-Rash-40, agreew KEL-USED DOUBLE LENSES. FTO CLEAR LEIGH MEASSELMEE! 450 HTTL FLASH FLOSSELMEE! 450 HTTL FLOS	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINIOLTA 0C-1100 OFFCAM CABLE E59 MINIOLTA 0C-100 OFFCAM CABLE E59 MINIOLTA 0C-100 OFFCAM CABLE E59 MINIOLTA 0C-100 SUPER 10-10 MINIOLTA 0C-100 OFFCAM CABLE E59 MINIOLTA SAC OLOMIP LETE 25-489 MINIOLTA OLOMIP LETE 25-489 MINI	ROLLE 6000 HIGH-ID SCREN 1414 ROLLE 6001728 comm 2595/2991 ROLLE 16006 COMPASNEW 2875-1118 ROLLE 16008 Integral II as new 298 ROLLE 16008 Integral II as new 998 ROLLE 16008 Integral II as new 998 ROLLE 191 140-280mm 998 ROLLE 191 140-140mm 998 RO
CAMON 300mm HL/IS/asnew 2599-1026 CAMON 400mm E B/11	NIKON PC-SHIFT 28mm 38nnm 18nn 18nn 18nn 18nn 18nn 18nn 18nn	HAND 167  HAND 1	35 - 350mm L P845-E1385 70775-300mm ISNEW	Flashguard Brackets  WELL-USED BOUISE LENKES FOO CLEAR D-Hash-10, asprey  KEL-USED BOUISE LENKES FOO CLEAR LENGAM  KONICA HEXAR-RF KIT FO SOMD FLASK KONICA HEXAR-RF KIT FO SOMD FLASK KONICA HEXAR-RF KIT FO SOMD FLASK LEICA MS BOUNGHSKD UNUSED FLASK LEICA MS BOUNGHSKD UNUSED FLASK LEICA MS BOUNGHSKD UNUSED FLASK LEICA MS BOUNGHSK PARTILUMISED PA	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX: 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTINIG/PRO FLASH PHONE/EMAIL MINOLTA 6C-1100 OFFCAM CABLE CS9 MINOLTA BC-1000 OFFCAM CABLE CS9 MINOLTA RC-1000L/RC-1000,EC1000 E49 SPECIALS ALPA 11 EL. 1151 bodies C995-11995 BESSA 11,6690 MENTA COMPLETE C955-11695 BESSA 11,6690 MENTA COMPLETE C925 BRONICA SOA COMPLETE C925 BRONICA SOA COMPLETE C925 BRONICA SOA COMPLETE C925 CANDA ACKSOUCAGO DE C925-11995 COMMERCIAL EXTA BOOTOM COMMERCIAL EXTA BOOTOM COMMERCIAL EXTA BOOTOM COMMERCIAL EXTA BOOTOM COMTATEX SUPERB C925-1195 CONTATEX CYCLOPS *500mm 2495 CONTATEX SUPERB C925-1195 C925-	ROLLE 6000 HIGH-0 SCREN
CAMON 300mm HL/IS/asnew 2599-1026 CAMON 400mm E B/11	NIKON PC-SHIFT 28mm 35nnm	1870   1870	35 - 350mm L P845-E1385 7075-300mm ISNEW P855-E135 53-500mm SIGNA-10 NEW P855-E135 53-500mm SIGNA-10 NEW P855-E135 53-500mm SIGNA-10 NEW P855-E135 53-500mm SIGNA-10 NEW P855-E135 120-300mm SIGNA-10	Flashgung/ Brackets  WELL-USED BOUISS LENKES: _TO_CLEAR D-RISH-10, asprey  KEL-USED BOUISS LENKES: _TO_CLEAR D-RISH-10, asprey  LEIGA M.  KONICA HEXAR-RF KIT FD 500HDROB  KONICA HEXAR-RF KIT FD 500HDROB  ELCIA M. SEDVINSON DIMESTORM DIMESTORM  SEDVINSON DIMESTORM DIMESTORM  SEDVINSON DIMESTORM DIMESTORM  SEDVINSON DIMESTORM DIMESTORM  SEDVINSON DIMESTORM  SED	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX: 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTINIG/PRO FLASH PHONE/EMAIL MINOLTA 6C-1100 OFFCAM CABLE CS9 MINOLTA BC-1000 OFFCAM CABLE CS9 MINOLTA RC-1000L/RC-1000,EC1000 E49 SPECIALS ALPA 11 EL. 1151 bodies C995-11995 BESSA 11,6690 MENTA COMPLETE C955-11695 BESSA 11,6690 MENTA COMPLETE C925 BRONICA SOA COMPLETE C925 BRONICA SOA COMPLETE C925 BRONICA SOA COMPLETE C925 CANDA ACKSOUCAGO DE C925-11995 COMMERCIAL EXTA BOOTOM COMMERCIAL EXTA BOOTOM COMMERCIAL EXTA BOOTOM COMMERCIAL EXTA BOOTOM COMTATEX SUPERB C925-1195 CONTATEX CYCLOPS *500mm 2495 CONTATEX SUPERB C925-1195 C925-	ROLLE 6000 HIGH-0 SCREN
CAMON 300mm HL/IS/asnew 2599-1205 CAMON 400mm FL/IS/asnew 2599-1205 CAMON-16/ISM 40015.6 HSM 28250-23795 CAMON-16/ISM 40015.6 HSM 28250-23795 CAMON 1-17mm TAMPON 2425-23795 CAMON 1-17mm TAMPON 2477-15775 CAMON 1-17mm TAMPON 2477-1577-15775 CAMON 1-17mm TAMPON 2477-1577-1577-1577-1577-1577-1577-1577-1	NIKON PC-SHIFT 28mm 38nn   NIKON 14mm 78mm 72 AAFD   7745-9985   NIKON 8mm 44D SIGMA FSHEYE   2486   NIKON 8mm 42 AAFD   7745-9985   NIKON 8mm 42 AAFD   7745-9985   NIKON 15 A3 AAFS AARD   7745-9985   NIKON 15 A3 AAFS AARD   7745-9985   NIKON 15 A3 AAFS AAFS   7745-9985   NIKON 15 A3 AAFS AARD   7745-9985   NIKON 18mm 15 AAFS   7745-9985   NIKON 18mm 15 AAFS   7745-9985   NIKON 18mm 16 AB NIKON   775-9985   NIKON 18mm 17 AB NIKON   775-9985   NIKON 18mm 17 AB NIKON   775-9985   NIKON 18mm 17 AB NIKON   777-19985   NIKON 18mm 17 AB NIKON   777-19985   NIKON 18mm 17 AB NIKON   777-19985   NIKON 18mm 15 AAFS   778-19985   NIKON 18mm 18mm 18mm 18mm 18mm 18mm 18mm 18m	HAND 167  HAND 1	35 - 350mm L P845-E1385 7075-300mm ISNEW P845-E1385 55-500mm SIGNA-10 REW P855-E135 55-500mm SIGNA-10 REW P855-E135 55-500mm SIGNA-10 REW P855-E135 55-500mm SIGNA-10 REW P855-E135 120-300mm SIGNA-10	Flashquare Brazkets TO CLEAR TO CLEAR TO CLEAR TO CLEAR TO Flash -10, aspew TO Flash -10, aspec TO	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX - 6x6, 35mm HUGE STOCKS PHONE/EMAIL  BRITISH/GERMAN CLASSICS, FOLDERS. ASK US  STUDIO LIGHTING/PRO FLASH PHONE/EMAIL  MINOLTA OC-1100 OF FCAM CABLE ESO MINOLTA RC-1000/RC-1000/RC-1000 E49  SPECIALS  APPA 6x 541 104 hodies 229-52935  APPA 6x 541 104 hodies 299-51995  ALPA INSES 243 300mm 284  ART PAMORAMA 6x12/17/24 500mm BESSA 11 500mm SKOPAR 0375-4395  BESSA 11 500m HELIAR 2395-5395  BESSA 11 500m HELIAR 2395-5395  BESSA 11 500m HELIAR 2395-5395  CASABLANCA VIDEO EDITOR 275-6495  CASABLANCA VIDEO EDITOR 250-6495  CONTRACT COCONS 100mm 259-5495  CONTRACT COCONS 100mm 259-5495  CONTRACT COCONS 100mm 259-5495  CONTRACT COCONS 100mm 259-5495  CONTRACT COCONS 500mm 259-5495  CONTRAC	ROLLE 6000 HIGH-ID SCREN
CAMON 300mm HL/IS/asnew 2599-1025 CAMON 400mm BL/IS/ASnew 2599-1025 CAMON-16/IS/ASNEW 2580-2785 CAMON-16/IS/ASNEW 2580-2785 CAMON 16-58 CAMON-16/IS/ASNEW 25475-25950 CAMON 11-17mm TAMARON 25475-25950 CAMON 11-17mm TAMARON 25475-25950 CAMON 16-58 CAMON 2580-2580-2580-2580-2580-2580-2580-2580-	MIKON PC-SHIFT 28mm 38nnm 18mm 18mm 18mm 18mm 18mm 18mm 18mm	MINIO   150   15	35 - 350mm L P845-E1385 7077-500mm ISNEW	Flashgung/ Brackets  WELL-USED BOUISS LENKES  TO CLEAR D-RISH-10, ASSPW  KELL-USED BOUISS LENKES  TO CLEAR D-RISH-10, ASSPW  ELECA MARCH 10, ASSPW  KONICA HEXAR-RF KIT FOCOMAT 11c, (Last)-LLFD 500HD  LENG MARCH 10c, 10c, 10c, 10c, 10c, 10c, 10c, 10c,	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEIFLEX - 6.66, 35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINULTA OC-1100 OFFCAM CABLE ESS MINULTA RC-1000/RG-1000/EC1000 £49 SPECIALS ALPA Re-3d 10d hodies 228-5295 ALPA Re-3d 110d hodies 298-51995 ALPA I HE. II SI bodies 298-51995 ALPA I BODIES 298-	ROLLE 6000 HIGH-0 SCREN
CAMON 300mm HL/IS/asmew 2599-1025 CAMON 400mm BL/IS/85 HS 2785 CAMON-16/6M 40015-8 HS 2715 CAMON-16/6M 40015-8 HS 27475-23950 CAMON-16-10/6M 40015-8 HS 27475-23950 CAMON 11-17mm TAMFON	MIKON PC-SHIFT 28mm 38nnm 18mm 18mm 18mm 18mm 18mm 18mm 18mm	HAND 107 (1998)  HOW 107 (1998)  H	35 - 350mm L P845-E1385 7077-500mm ISNEW	Flashquare Brazkets  WELL-USED BODIES LENKES  TO CLEAR D-Hash-40, agraw  REL-USED BODIES LENKES  TO CLEAR D-Hash-40, agraw  LEIGA M  KONICA HEXAR-RF KIT FOLOMAT 11c, (Last)-LIFD 500HD  ENGL  ELGA MS BLOTHER LAST FOLOMAT 11c, (Last)-LIFD 500HD  ENGL  ELGA MS BLOTH STANDAM  ELGA MS BLOTH STANDAM  ELGA MS BLOKET STANDAM  ELGA MS BODIES  ELGA M	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEFIELX: 6.06,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAM CLASSICS, FOLDERS. ASK US STUDIO LIGHTING/PRO FLASH PHONE/EMAIL MINOLTA OC-1100 OF FCAM CABLE ESO MINOLTA RC-1000/RC-1000/EC1000 E49 SPECIALS APPA 6.941 100 hodies 203-5293 APPA 18.15 Joules 205-51995 APPA 18.15 JOURNAL CARROLL STOCK BESSA 11.690m HELIAR 2355-5356 BESSA 11.690m HELIAR 2355-536 BESSA 11.690m HE	ROLLE 6000 HIGH-D SCREN
CAMON 300mm HL/IS/asmew 2599-1025 CAMON 400mm BL/IS/85 HS 2785 CAMON-16/6M 40015-8 HS 2715 CAMON-16/6M 40015-8 HS 27475-23950 CAMON-16-10/6M 40015-8 HS 27475-23950 CAMON 11-17mm TAMFON	MIKON PC-SHIFT 28mm 38nnm	MINIM DOT	35 - 350mm   P845-E138 57-075-30mm   SNEW   P845-E138 57-075-30mm   SNEW   P856-5185 57-075-30mm   SNEW   SNEW   P856-5185 57-075-30mm   SNEW   SNE	Flashquare Brazkets  WELL-USED BOUISE LENKES  TO CLEAR D-Hash-40, agreew  ELG MAR BOUISE LENKES  TO CLEAR  1275-8426  LEICA MAR BOUISE LENKES  ELG MAR BOUISE LENKES  ELG MAR BOUISE  ELG MAR	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEFIELX: - 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTINIG/PRO FLASH PHONE/EMAIL MINOLTA CC-1100 OFFCAM CABLE CS9 MINOLTA RC-1000/RC-1000/RC-1000 E49 SPECIALS ALPA 6x 94 10d bodies	ROLLE 6000 HIGH-D SCREN 1141 ROLLE 6001/326 comp 5596/2991 ROLLE 6006 COMP-ASNEW 2596/2991 ROLLE 6006 COMP-ASNEW 2597 ROLLE 6006 Integral II as new 2597 ROLLE 6006 Integral II as new 2597 ROLLE 1907 A00250mm lenses 248 ROLLE 1907 A00250mm 1500 A00250mm 2597 ROLLE 15L66 REFERED HOOD 2597 ROLLE
CAMON 300mm HL/IS/asmew 2599-1025 CAMON 400mm BL/IS/85 HS 2785 CAMON-16/6M 40015-8 HS 2715 CAMON-16/6M 40015-8 HS 27475-23950 CAMON-16-10/6M 40015-8 HS 27475-23950 CAMON 11-17mm TAMFON	MIKON PC-SHIFT 28mm 38nnm	MINIM DOT	35 - 350mm L P845-F138 7077-30mm ISNEW P845-F138 7075-30mm ISNEW P856-F138 7075-30mm SIGNA-10 NEW P856-F138 7075-30mm SIGNA-10 NEW P856-F138 7075-30mm SIGNA-10 NEW P856-F138 7075-30mm SIGNA-10 NEW P856-F138 7075-70mm SIGNA-10 NEW P	Flashquare Brazkets  WELL-USED BOUISE LENKES  TO CLEAR D-Hash-40, agreew  ELG MAR BOUISE LENKES  TO CLEAR  1275-8426  LEICA MAR BOUISE LENKES  ELG MAR BOUISE LENKES  ELG MAR BOUISE  ELG MAR	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEFIELX: - 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTINIG/PRO FLASH PHONE/EMAIL MINOLTA CC-1100 OFFCAM CABLE CS9 MINOLTA RC-1000/RC-1000/RC-1000 E49 SPECIALS ALPA 6x 94 10d bodies	ROLLE 6000 HIGH-ID SCREN
CAMON 300mm HL/IS/asmew 2599-1025 CAMON 400mm BL/IS/85 HS 2785 CAMON-16/6M 40015-8 HS 2715 CAMON-16/6M 40015-8 HS 27475-23950 CAMON-16-10/6M 40015-8 HS 27475-23950 CAMON 11-17mm TAMFON	NIKON PC-SHIFT 28mm 38nn	MINIM DOT	35 - 350mm L P845-F138 7077-30mm ISNEW P845-F138 7075-30mm ISNEW P856-F138 7075-30mm SIGNA-10 NEW P856-F138 7075-30mm SIGNA-10 NEW P856-F138 7075-30mm SIGNA-10 NEW P856-F138 7075-30mm SIGNA-10 NEW P856-F138 7075-70mm SIGNA-10 NEW P	Flashquare Brazkets  WELL-USED BOUISE LENKES  TO CLEAR D-Hash-40, agreew  ELG MAR BOUISE LENKES  TO CLEAR  1275-8426  LEICA MAR BOUISE LENKES  ELG MAR BOUISE LENKES  ELG MAR BOUISE  ELG MAR	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEFIELX: - 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTINIG/PRO FLASH PHONE/EMAIL MINOLTA CC-1100 OFFCAM CABLE CS9 MINOLTA RC-1000/RC-1000/RC-1000 E49 SPECIALS ALPA 6x 94 10d bodies	ROLLE 6000 HIGH-ID SCREN
CAMON 300mm HL/IS/asnew 2599-1205 CAMON 400mm FL/IS/asnew 2599-1205 CAMON-15/MA 4001.6 HM 27-2850-2795 CAMON-15/MA 4001.6 HM 27-2850-2795 CAMON-15/MA 4001.6 HM 27-2850-2795 CAMON 1-1-7mm FAMPON	NIKON PC-SHIFT 28mm 35nnm 2745-2985 NIKON 34mm 44D SIGMA FSHEYE 2486 NIKON 15 18 3AIS SABREW 575-51285 NIKON 15 18 3AIS SABREW 575-51285 NIKON 18mm 13 5 AIS 2485-2886 NIKON 18mm 13 5 AIS 2485-2886 NIKON 18mm 14 AIR 2485-2886 NIKON 25mm 14 AIR 2487-2886 NIKON 25mm 14 AIR 2487-2886 NIKON 25mm 15 AIS 2485-2886 NIKON 25mm 15 CAIS 2485-2886 NIKON 25mm 28 DAY 2585-2486 NIKON 25mm 28 DAY 2585-2486 NIKON 25mm 18 AIR 2585-2486 NIKON 25mm 18 AIR 2485-2486 NIKON 25mm 28 AIR 2485-248	MINIM DOT	35 - 350mm   P845-E138 7075-300mm   SNEW   P845-E138 7075-300mm   SNEW   P856-818 7075-300mm   P856-818 7075-300mm   P866-818 7075-300mm   P86	Flashquare Brazkets  WELL-USED BOUISE LENKES  TO CLEAR D-Hash-40, aspew HEL-USED BOUISE LENKES  TO CLEAR D-Hash-40, aspew HESSELMEP 450 HTTL FLASH  2256  LEICA MA KONICA HEXAR-RF KIT FOCOMAT 11c, (Last)-LIFD 500HD  ENGL  ELGA MA BLOTHES  ELGA M	PROJECTORS HUGE STOCKS PLEASE PHONE ROLLEFIELX: - 6x6,35mm HUGE STOCKS PHONE/EMAIL BRITISH/GERMAN CLASSICS, FOLDERS. ASK US STUDIO LIGHTINIG/PRO FLASH PHONE/EMAIL MINOLTA CC-1100 OFFCAM CABLE CS9 MINOLTA RC-1000/RC-1000/RC-1000 E49 SPECIALS ALPA 6x 94 10d bodies	ROLLE 6000 HIGH-D SCREN
AANON 300mm HALISIAsmew £599-1205 AANON 400mm FB B/1 1	NIKON PC-SHIFT 28mm 35nnm 7745-2985 NIKON 3mm 4M SIGMA FSHEYE . 486 NIKON 3mm 4M SIGMA	MANU DCT	35 - 350mm L P845-F138 7077-500mm ISNEW P845-F138 50-500mm SIGNA-06 NEW P855-415 120-300mm F2 SIgna D0	Flashquare, Brazkets, WELL-USED 00015 LENKES. TO CLEAR WELL-USED 00015 LENKES. TO CLEAR LANGE WELL-USED 00015 LENKES. TO CLEAR WELL-USED 0001	PROJECTORS HUGE STOCKS PLEASE PHONE  ROLLEFIELX: 6.06, 3.5mm HUGE STOCKS  PHONE/EMAIL  BRITISH/GERMAM CLASSICS, FOLDERS. ASK US  STUDIO LIGHTING/PRO FLASH PHONE/EMAIL  MINOLTA OC-1100 OF FCAM CABLE ESS MINOLTA RC-1000/RC-1000/EC1000 E49  SPECIALS  APA 11 E1151 Dodles	ROLLE 6000 HIGH-0 SCREN
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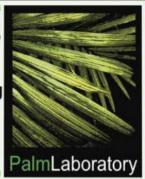
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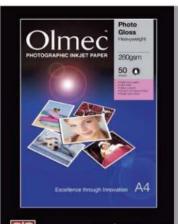
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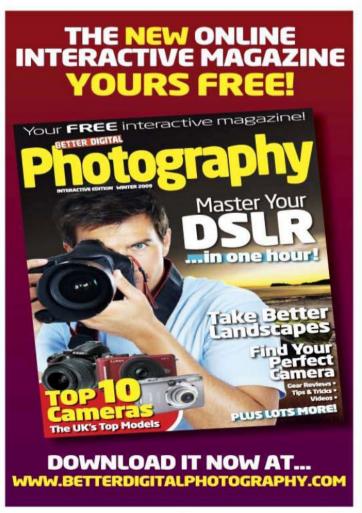
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# ROGER HICKS

Being a photographer is often about far more than knowing what camera to use and how to use it

'Skill at organisation

and finding things,

as well as handling

people and working

photographer in work'

to deadlines, is

what really keeps

the professional

IT'S AN interesting life, being an assistant in a photographic studio. When I started out in the 1970s, I can remember being sent out for beach towels and sun lotion. In January. In Wandsworth. In Sydney, I'd have been in with a chance, as January is high summer in Australia. South London is not Australia.

A friend of mine used to tell a story of needing Christmas decorations in July. The budget was big enough that he flew out to Germany, to one of the permanent Christmas shops, and flew home with two

suitcases full of decorations. When he was stopped at Customs and asked why he had two suitcases full of Christmas decorations, he replied. I am an eccentric millionaire.' It was a line, he told me, that he'd always wanted to use, and that was the only chance he ever had in his entire life.

I was reminded of this by something I said to my wife Frances a little while before I sat down to write this: I've already got the cat litter, but I need some baby wipes

and a pop-riveting gun. It's a wonderful image, isn't it? A particularly messy and fractious infant, perhaps, or sheet-metal nappies.

As usual, the story behind the headline is nothing like as good as the headline itself. For a start, it was for two different pictures to illustrate two different articles, although admittedly they were both for the same magazine, Land Rover World, where I also have a column. The pop-riveting gun requires no great stretch of the imagination, while the cat litter and baby wipes were needed in order to absorb the oil that leaks from every orifice on a 1972 Series III, and for cleaning your hands after doing the inevitable repairs that crop up on the road with a 38-year-old vehicle.

It reminded me, though, that being an assistant (and indeed a photographer) is often about far more than knowing what camera to use and how to use it. Technical skill is taken for granted - or, in some cases, hired in the form of an assistant. Skill at organisation and finding things, as well as handling people and working to deadlines, is what really keeps the professional photographer in work. Well, that and a reasonable sense of composition.

This in turn reminded me of how unimportant equipment is in many cases, especially today. When I started, clients always expected at least 6x6cm transparencies, and preferably 4x5in. This was the case even if the picture was to be run as a quarterpage in a catalogue. These pictures were biked all around London: to the lab, back from the lab, to the client... The courier fees alone could run into hundreds of pounds on a major shoot, let alone film and processing fees.

Admittedly, that was in advertising, which I don't do any more, but even so, in those days top-flight 35mm

> transparencies were regarded as the minimum for repro in magazines. Today, as often as not, the magazines want JPEGs attached to an email, and they're mostly pretty realistic about the size they're going to run the pics. The illustrations for my Land Rover World column, for example, seldom run much bigger than about 2x3in or 50x75mm. To give them a bit more flexibility, I supply images at 300dpi for a 4x6in

(10x15cm) image. That's 1200x1800 pixels. Yes, I know that dpi and ppi (dots per inch and pixels per inch) are different, but everyone conflates them.

This means that the 18 million pixels of the Leica M9 is wild overkill - so I don't use them. Instead of an 18-million-pixel raw file, I shoot 4.5-million-pixel Fine JPEGs, thus using a staggeringly expensive camera as a moderately high-end snapshot camera. So? It does the job. Also, I have the option of 18-million-pixel raw files if I think there's a chance of a full-page image or even a double-page spread, though the latter is at or perhaps beyond the limits of real sharpness with 18 million pixels, just as it is with a 35mm slide.

Even in advertising, though, the situation as I understand it today is that most people use highmegapixel DSLRs - things like the Hasselblad or the Leica S2. There is, therefore, nothing like the demand that there was when I was in my 20s for someone who was familiar with loading Hasselblad roll-film magazines and being able to use 4x5in and 8x10in cameras with movements. This must make it easier for assistants, but equally, they still have to find the beach towels and sun lotion in London in January, the Christmas decorations in July, and, of course, cat litter, baby wipes and pop-riveting guns. AP

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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